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LONDON, SATURDAY, JULY 12, 1843.

REVIEWS

The Diary of Philip Henslowe, printed from the original MS. at Dulwich College. Edited by J. Payne Collier. Printed for the Shakespeare Society.

"THE manuscript from which the present volume has been printed contains minute and valuable information respecting the history and condition of our early drama and stage, from the year 1591 to the year 1609, during the whole of which period Shakspeare was exercising his unequalled powers for the public instruction and amusement. Although his name nowhere occurs in the text of the following pages, the company of players to which he belonged was acting, if not in concert, in the joint occupation of the same theatre for two whole years; and it will be seen that in the list of plays performed, not a few names occur, either identical with or very similar to, the titles borne by some of Shakspeare's undoubted productions." Such is Mr. Collier's account of the Diary before us, to which he adds, in another place—"The MS. is mainly in the hand-writing of Henslowe, assisted here and there by some clerk or scribe whom he employed; it is a folio volume of considerable bulk, bound in parchment, and had been used from about 1576 to 1586, to record transactions connected with the felling, sale and consumption of wood in Ashdown Forest in Sussex, for there is reason to believe that Henslowe and his family were of that county; but as the backs of the leaves were left blank, while upon others there was no writing at all, Henslowe employed most of the unoccupied spaces to register matters connected with undertakings in which he was subsequently interested."

Philip Henslowe, of St. Saviour's, in the county of Surrey, *gent.*, was a man of many occupations. He was a citizen of London, a Lorimer and Dyer—Serjeant of the Bear Garden to King James—Sewer in Ordinary of His Majesty's Chamber—Proprietor of the Rose Theatre, near the Bankside, in Southwark—Joint shareholder with his step-son Alleyn ("famous Ned Alleyn," in the Fortune Theatre in Goldinglane—a dealer in new and old plays, with or without brilliant "adycions,"—in playhouse properties—hell-mouths and murrey-coloured cloaks—a pawnbroker to poets, poor only in their purses, and players in distress, without the means to dress equal to their parts.

Malone discovered the MS. in Dulwich College, and made use of it in his edition of Shakspeare, but so imperfectly, and at times so inaccurately, that a careful publication of the whole was an undertaking worthy of the Shakespeare Society. So imperfectly, indeed, did Malone execute his task of examining the old manager's account-book, that many of the more important entries he has omitted altogether. It was reserved for Mr. Collier—a name as intimately connected with the history of our stage as his namesake in King William III.'s reign was with the moral reformation of it, to give us the account-book as it is—not, we are sorry to say, as it *was*—"for it is necessary to remark," says Mr. Collier, "that this volume, the value of which is at present so well understood, and so justly appreciated by the authorities of Dulwich College, is not now in the state in which it existed in the hands of Malone. 'This fact,' he adds, 'is established by the circumstance, that Malone made long and curious quotations from parts of it not now found in the manuscript.' He might have added, that certain portions of it have more than once been exposed for sale by public auction. But Mr. Collier

overcharges the damage actually done to the MS. when in the hands of Malone, for the portion here printed as an Appendix to the Account Book from Malone's Shakspeare by Boswell, was not a portion of the volume, but discovered by Malone, as he expressly tells us (*Shak. by Bos. iii. 296*) "in a bundle of loose papers." This Inventory, it is understood, is not now among Alleyn's papers at Dulwich College.

Henslowe was a poor speller and a poor accountant. He seems to have opened his book "hab-nab" at random, and to have made an entry wherever there was room. The contents are various—receipts at performances—prices paid for plays—loans and advances—records of repayments—scribbles and calculations of nativities—medical receipts and charms: "To cleane a hurte wounde, and heale yt;" "To know where a thinge is that is stolen." The MS. is, in many respects, important. We read of plays with names precisely similar to the undoubted productions of Shakspeare, but written, there is every reason to believe, by poets who lived before him. Thus, on the 8th of April, 1594, Henslowe received "at Kinglear" twenty-six shillings, on the 9th of June, in the same year, "at Hamlet" eight shillings, at "titus and ondronicus," on four several occasions, 3*l.* 8*s.*, 2*l.*, twelve shillings, and seven shillings, and "at hary the V." a variety of sums large in amount, when compared with his receipts from other plays. But the MS. is additionally interesting from the information it supplies (information to be found nowhere else) that several of Shakspeare's contemporaries wrote plays on precisely the same stories already chosen, or subsequently chosen by our great dramatic poet. Thus, on the 7th of April, 1599, Mr. Henslowe—

"Lent unto Thomas Downton, to lende unto Mr. Dickers and harye cheattell, in earneste of ther boocke called Troyeles and Creasedaye, the some of iij*l.*"

and Shakspeare's play, it is said, was not acted until 1609. On the 5th of June 1601 Henslowe—

"Lent unto Samwell Rowlye to paye unto harye Chettell, for writtinge the Boocke of Carnalle Wolseye lyfe, the some of x*s.*"

and Shakspeare's Henry VIII., in the form in which it has come down to us, could not have been produced before James I. came to the throne. On the 22nd May 1602, Henslowe—

"Lent unto the companye [the Lord Admiral's Players] to geve unto Antony Monday and Mihell Drayton, Webster, Myddelton, and the Rest, in earneste of a Boocke called Sesar's Falle, the some of i*l.*"

and the Julius Cæsar of our great dramatist was written, as Mr. Collier contends, the year after. On the 24th of June 1602, Henslowe—

"Lent unto bengemye Johnson, in earneste of a boocke called Richard crockbacke, and for new adycions for Jeronymo, the some of x*l.*"

but here Shakspeare was the first in the field, for Richard III. was printed in 1597, five years before Ben received his earnest money for Richard Crockback. Jonson would have made a very inferior play to Shakspeare on this subject, but still a very fine one, and one poor only by comparison.

The earliest entry in the volume records the performance of 'Fryer Bacon,' on the 19th of February 1591, by "my Lord Strange's men": nearly the second, in point of time, the marriage of one of Lord Strange's players, Edward Alleyn, to the old manager's step-daughter, Joan Woodward. Henslowe would appear to have bought "a gylte goblette" and "a beacker of persell gylte" as bridal presents on this occasion. But we shall pass these entries over, to cull from the more important parts of the volume.

"From Henslowe's Diary," says Mr. Collier, "we derive very curious and conclusive information respecting the ordinary rewards of dramatists in his day. The highest price Henslowe appears, from this MS., ever to have given was for 'Page of Plymouth,' by Ben Jonson and Dekker; for this piece the old manager paid 1*l.* For Dekker's 'Medicine for a Curst Wife,' he gave 10*l.*; for 'Patient Grissill,' (a play reprinted by the Shakespeare Society in 1841), 9*l.* 10*s.* Six pounds seems not to have been an unusual sum: Henslowe gave that amount for Drayton's 'Longsword' and Heywood's 'Woman Killed with Kindness.' When a play became unusually popular, and therefore profitable, gratuities were now and then, though rarely, allowed to the authors. Thus Drayton, Wilson, Munday, and Hathway, received ten shillings as a gift after the first performance of 'Sir John Oldcastle,' a play imputed to Shakspeare on the title page of some copies of the edition of 1600. The same sum was presented to John Day when his second part of 'The Beggar of Bethnal Green' was performed, and Henslowe records a similar stretch of generosity to Dekker "over and above the price" of his 'Medicine for a Curst Wife.' The gift never exceeded this amount. Henslowe appears also to have disbursed small sums to the members of the company to be spent in wines after successful first performances. When Drayton, Chettle, and Dekker's 'Famous Wars of Henry the First,' was read at the Sun in New Fish-street, the old manager expended 5*s.*, and the like sum was laid out in "good cheer" when "Earl Godwin" was accepted." "The contrast," Mr. Collier adds in another place, "between the expense of apparel and the cost of plays is remarkable. Heywood did not receive for the five admirable acts of his 'Woman Killed with Kindness' as much as was given by the company for the gown of his heroine!"

Some of the entries of things sold by the old manager, exhibit to admirable advantage his mode of making money:—

"Sowld unto William Sley, the 11 of october, 1594, a Jewel of gowld settle with a whittle safer, for xij*l.* to be payd after xij*l.* a weacke."

William Sly was one of Shakspeare's fellows, and a shilling a week was too much for the worthy representative of Christopher Sly to pay; so Henslowe took six pence a week instead till the jewel was paid for:—

"Sowld unto Mr. Jonnes, player, the 27 of maye, 1596, ij yardes and ij quarters of brode clothe, for eyghtene shelynges, to be payd by iij*l.* a weacke."

"Sowld unto steven maget, the 27 of maye, 1596, a clocke of sade grene, to be payd by xij*l.* a weacke, which clocke is sowld for xvij*l.*"

Some of the 'Loans' are highly interesting:—

"Lent unto Thomas Towne, by my wiffe, the 13 of marche, 1601, upon a payre of sylcke stockens, tenne shellens, wch stockens he fetched agane, and payd us not; so oweth us styll x*s.*"

"Lent Wm. Birde, to bye a payer of sylke stockens, to playe the Gwisse in (The Guise in Marlowe's 'Massacre of Paris,') x*s.*"

"Lent the 14 of May, 1597, to Jubie, upon a notte from Nashe, twentie shellens more, for the Jylle of dogges, wch he is wrtyng for the Company, x*s.*"

"Lent Thomas Dowton, to featche ij clockes owt of pane, the 2 of Novmbr, 1597, the some of xij*l.* x*s.*; for wch money thes ij clockes were lefte unto me in pane: the one wasse an embrodered clocke of ashe colerd vellvet, the other a blacke vellvet clocke layd with sylke laces abowt. I saye lent unto him in Redy money, xij*l.* x*s.*"

"Lent unto Wm. Borne alias birde, the 10 of aguste, 1599, to lend unto Bengemyne Johnson and thomas Deckers, in earneste of ther boocke they are a wrtyng, called 'pagge of plimoth,' the some of xxx*s.*"

"Dd unto Wm. Birde, alias borne, ij jewells of gowld wch he layd to me to pane for x*s.* wch

I dd to him agayne without money, weh he owes me x^s."

"Lent unto Thomas Dowton, the 2 of July, 1599, to paye Mr. Chapman, in full payement for his booke called 'the world rones a wheelles, and now all foolles, but the foolle,' some of xxx^s."

"Lent unto the Company, the 4 of Octobr, 1598, to by a Riche clocke of Mr. langley, which they had at ther agremet, the some of xix^{li}."

"This sum of 19^{li}," says Mr. Collier, alluding to the last entry in our list, "seems a large price, recollecting it was then equal to nearly 100^{li} of our present money."

There is a good deal about Ben Jonson in Henslowe's "black-book" of loans and instalments unknown to Gifford and Mr. Dyce, the recent annotator of Gifford. Ben would appear to have had a share (a gallery share we presume) in Henslowe's Theatre. There are payments moreover to Middleton and Marston, Heywood and Rowley, Drayton and Dekker, Kemp and Lowin, and Jonson's antagonist in the fields at Hoxton—poor Gabriel Spenser. The book, indeed, is a quite a mine of information about poets, plays, players, and things theatrical. 5s. would appear to have been the usual price for a prologue and epilogue. Dekker had 5s. for a prologue to 'Marloe's Tamberlen.' Chettle 5s. for a prologue and epilogue for the 'Court,' and Middleton 5s. for a prologue and epilogue for the play of 'Friar Bacon.' Dryden's price for a prologue was two guineas, till, being asked to write one for Southerne, he demanded three: "Not," said he, "young man, out of disrespect to you; but the players have had my goods too cheap."

An entry in the book before us, exhibits the distress to which poor Chettle was reduced—he was obliged to put a play in pawn:—

"P^d at the apoyntment of the companye, the 7 of marche, 1602, unto Mr. Bromfelde, for the playe which hary Chettell layd unto him to pane for, xx^s."

When poets and players were in prison or under arrest, friends found their way to the old manager with applications. Nor was Henslowe hard hearted on such occasions:—

"P^d this 23 of aguste, 1597, to hary Porter, to carye to T. Nashe, nowe at this time in the Flete, for wrytinge of the Eyllle of Dogges, ten shellinges, to be paid agen to me when he canne."

"Lent unto the companye, the 4 of february, 1598, to discharge Mr. Dicker owt of the cownter in the powltrye, the some of fortie shillinges."

"Lent unto Thomas Dowton, the xvij of Janewary, 1598, to lend unto hary Chettell, to paye his charges in the marshalleys, the some of xxx^s."

"Lent unto Thomas Dowton, the 30 of Jenewary, 1598, to desarge Thomas Dickers from the areaste of my lord Chamberlen's men, iij^{li} x^s."

"Lent Thomas Dickers and hary Chettell, the 2 of Maye, 1599, to desarge hary chettell of his Areste from Ingrome, the some of twenty shellyngs."

"Lent unto Roberte shaw, the 10 of marche, 1599, to lend W^m Harton to releace him owt of the clyncke, the some of x^s."

"P^d for the companye the 16 of marche, 1602, unto the mercer's man, Paleston, for his Mr. John Willett deate, the some of eighte powndes and x^s, which they ought hime for satten, and charges in the clyncke for arestynge John Duche."

"Lent unto frances Henslow to descharge hime-sealfe owt of the White Lion from a hatmacker in barmany-streete, about his horse which was stolen from him, vi^{li}."

Harry Chettell and his "fellows" were better acquainted with the Liberty of the Clink than Mr. Collier with its neighbourhood by description. The genial air of Kensington, from whence Mr. Collier's Introduction is dated, is very unlike the Liberty of the Clink or of Paris Garden at any time. We are to attribute, perhaps, the following note on Henslowe's mention of "the upper grown" to Mr. Collier's residence on the Middlesex side of London. "The Upper Pike Garden," says Mr. Collier, "is mentioned in the

'Alleyn Papers,' p. 49: perhaps 'the upper ground' was near it." A cursory glance at Mogg's map of London, or a walk before breakfast on the Bankside, in Southwark, would enable Mr. Collier, we have no doubt, to detect an Upper Ground-street still near the Surrey end of Blackfriars-bridge.

We have said that Henslowe's spelling is bad—some of it, indeed, is so bad, that Winifred Jenkins is at times outdone, in difficulties overcome. We have *Bergenden* for Bear Garden, *carnouelle* for cardinal, and *Ponescioncs pillet* for Pontius Pilate. So ingeniously out of the way is the spelling of Henslowe and his scribes, that Mr. Collier has, in one place, made a note upon a difficulty of his own creating. Among the rents due to Henslowe for his little manor of the Rose, he records the sum of 3^{li} from "Ower Tyreman," and forty shillings from Goody Seasy. "These," says Mr. Collier, "were most likely the rents of houses immediately connected with the Rose; and we may, perhaps, conclude, as was certainly the case with 'our tireman,' that the tenants were persons in some way employed about the theatre." *Ower Tyreman's* 3^{li} is an entry of the rent due from the 'tireman, whose name was Ower. Thus we have, on the previous page, paid unto Mr. Ower, and on the following page, a heading entitled Mr. Ower's rentes. This, however, is a trifling error just worth notice, and that is all. The book abounds in new and minute information, and is edited by a gentleman whose intimacy with our stage history is only to be surpassed by one who had lived in Henslowe's own time, associating with poets and players, and with old Philip Henslowe himself.

The History of the Church of England, in the Colonies and Foreign Dependencies of the British Empire. By the Rev. James S. M. Anderson, M.A. Vol. I. Rivingtons.

THAT a history of the Church of England, or, better still, of Christianity, in our colonies, would be a useful and instructive work, is not to be denied. But the mischief is, that writers on such a subject are almost sure to give us a great deal of extraneous matter with which we should gladly dispense. The discovery and colonization of the New World being new to themselves, they take it for granted that it is equally so to others,—thus forgetting the vast quantity of letter-press which during a long period, and especially from the time of Raynal, has appeared respecting both. Not that the subject of colonization can ever cease to interest mankind; but the best subjects may be overdone, and create indifference where there was previously an appetite for them. It is precisely so with the volume before us. In vain have we waded through it in the hope of catching something new: the *ennui* of a twice-told tale is perpetually upon us. And why is this? Because Mr. Anderson has not kept to his legitimate object. His volume should be called a history of discoveries and attempts at colonization, rather than a 'History of the Colonial Church.' But even that ample title would not embrace the multifarious objects contained in the book. We are required to enter into the disputes of the Puritans with the dominant church at home; to contemplate the portraits of puritan leaders, and of eminent churchmen, and to listen to long extracts from sermons by clergymen of whom some are well known, and others never heard of beyond a narrow circle. And thus has an ample volume been filled with matter of little relevance to the author's design, or at least his title.

Our first colonial church, as everybody knows, was established in Virginia, early in the reign of James I. Yet this volume comes down no lower than that monarch's death. If

Mr. Anderson observes the same proportion in the future volumes, either his life must be protracted much beyond the term allotted to man, or he must not expect that he will have executed half of his task when some grave casked brother

shall do for him what he has done for thousands. We are not insensible of the apologies which he offers (a proof that he is conscious of his error) for the little progress he has made in respect to chronology; but his hope that two more volumes will complete the work is so ridiculous, that we almost doubt his sincerity in giving it expression. If he be in earnest, it is clear that he has a poor notion of the boundless materials which lie before him,—materials, too, incomparably more important than any he has yet touched. Multiply the three by ten, and then we shall not have reached the end of the undertaking,—always assuming that the scale observed in the present volume is to be observed throughout.

The time, we trust, is not far distant when somebody equal to the undertaking will give us a history of the establishment of Christianity in the transatlantic world,—in the southern as well as northern division of that continent. Though of the same church as Mr. Anderson, our sympathies are not so limited as his. To every missionary who carries the torch of religion and of civilization into the darkness of savage life,—be he Roman Catholic or Lutheran, English churchman or dissenter, we heartily wish success. In our poor estimation, the labours of the Moravians, for example, exhibit a spectacle of interest and instruction. Plunging into regions where, besides the intolerable rigour of the seasons, privations of every kind awaited them; mixing with the rude natives on terms which command the affections without losing respect; indefatigable in their exertions, both temporal and spiritual, for the good of the barbarians whose interests they have undertaken to advance; proving more by their disinterested actions than their words, that their great all-absorbing object is the good of their flock, these devoted and noble-minded men have set an example which we fear but few will follow. The labours of such men will interest us far more than anything which Mr. Anderson has offered, or has still to offer us. A history of missionary exertions in favour of all the tribes, from the Greenlander to the Patagonian, and over the islands of the South Sea,—no matter by what Christian church performed,—is precisely what we want. The materials for such a work, as scattered through most of the European languages, are ample and interesting. We doubt, indeed, if any romance would be half so attractive.

While disapproving the plan of Mr. Anderson's volume, and his professional bias, we would guard against being thought to insinuate anything disrespectful to his acquirements. He has industry enough; and he goes to the fountain head for facts; his feelings are amiable; his principles often liberal; and his style, though far from elegant, perspicuous. The more pity that he has taken so sectarian a view (with reverence to Mother Church be it spoken!) of his subject.

Memoirs of Sophia Dorothea, Consort of George I. 2 vols. Colburn.

THERE are some symptoms of a chivalry of the pen arising as a refinement on the old chivalry of the lance. Here a knight, with his vizard down, comes to try a passage of arms in defence of the reputation of Princess Sophia Dorothea of Hanover, repudiated and banished more than a hundred years ago—and he holds forth a 'Diary,' written in a dramatic style, by the hand of the Princess, in the Castle of Ahlden. Among the portents of the Courts of Louis

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XIV., the Regent and Louis XV., which ushered in the French Revolution, none were more remarkable than the haste after riches and the contemptuous treatment of female character: our mania for railway shares may have some analogy with the former; but we hope we have not yet anything in our state of society that looks like the latter trait of a corrupt nation. Much as we may sympathize with our author's motive, we cannot but very closely question the sources of his information; there is at least, as he allows, something "very curious" in this *Diary* of the repudiated Princess. The other principal authorities for the statements of the present work are to be found in the death-bed confession of the Countess Platen, attested by the officiating clergyman, and a memoir of Sophia Dorothea, written by her lady of honour, Mdle. Knesbeck. At this distance of time, it must be difficult to sift out the reality from the numerous romantic statements concerning the unfortunate Princess once current in Germany, though the leading incidents of her life are well established. As the present author gives us little specific information of the sources whence he has drawn his details, we shall, at once, having expressed our doubts, without further criticism, allow the book to tell its own story, which, from the nature of its particulars, must, in a great measure, be judged by internal evidences.

The heroine, Sophia Dorothea, was the daughter of George William, Duke of Zelle, and Eleonore d'Olbreuse, the daughter of an exiled French nobleman. Their marriage, at first, was only one of those convenient, left-handed contracts which would exclude their descendants from the father's rank and titles; but it was, afterwards, legally completed, and the young Sophia Dorothea was acknowledged as a Princess. This at once altered the aspect of her fortune, and that singular combination of the priest, the soldier and the voluptuary, the Bishop of Osnabruck, who had laughed at his brother's *affaire du cœur*, soon began to consider the young Princess a serious item, either for good or evil, in the fortunes of the Brunswick Lüneburg family. Amid the pastimes of her girlhood, whisperings of matrimonial contracts surrounded the unfortunate Sophia. Previous to her elevation in rank, she had found a pleasant play-fellow in young Koenigsmark, a Swede, who afterwards became fatally involved in her misfortunes; and gossips had even talked of matrimony as the consummation of a childish friendship; but a few lines on parchment checked all such imaginations; poetry yielded to politics, and the marriage of the young Princess was regarded as an affair for the German States to ponder over.

The Duchess of Zelle, who seems to have been a good wife and mother, desired an union between her daughter and one of the sons of the Duke of Zelle's cousin, Anthony Ulrick, Duke of Wolfenbüttel. Accordingly, Sophia was betrothed to the eldest son of the Wolfenbüttel family, Prince Augustus Frederick; but he was killed, soon afterwards, in a siege. His brother, Augustus William, was next a suitor for the hand of the Princess; but her father for some reason or other, deferred the betrothal, and meanwhile machinations were at work in another quarter which were destined to overrule the fate of our heroine. For an explanation of these designs we must take a trip of twenty miles, from Zelle to Hanover, where we find the Bishop of Osnabruck with his favourites. Among these the most conspicuous was Madame Platen. As a token of episcopal respect for this intriguing lady, her husband, M. Platen, was made Prime Minister, and seems, afterwards, with due obedience, to have acknowledged to whose fascinations he owed his honours. Of the bishop's

court, we need only say that it was a petty imitation of that of Louis XIV., carried as far as the talents of Ernest Augustus could reach. Amid her husband's favourites, the learned and serene Duchess solaced her mind with literary pursuits, and, sometimes, a chat with the philosopher Leibnitz. But news of an approaching marriage between the houses of Zelle and Wolfenbüttel aroused the Bishop in the midst of his pleasures, and even his consort from her studies. Madame Platen had been busy in concerting a disappointment for the Wolfenbüttel family, and an accession of honour to the Brunswick Lüneburg family, to which she was singularly devoted, by the marriage of the Princess Sophia Dorothea with George Lewis, the Bishop's eldest son, and then Crown Prince of Hanover. But the eleventh hour of the plot had arrived; on the next morning the hand of Augustus William of Wolfenbüttel was to be accepted at Zelle, and, just at the moment when the Crown Prince of Hanover was required to check-mate the almost-accepted suitor, that valuable piece was off the board, or rather engaged in quite another plot; for he was in England, where he asked for the hand of our afterwards Queen Anne, and received, as a substitute, from one of our Universities, the title of Doctor of Laws. In this extremity of affairs, the learned Duchess had to remember, for once, that she was a mother; she threw aside her books, left the world of speculation for that of intrigue, and travelled, all night, over the twenty miles of bad road between Hanover and Zelle. Her reception is minutely detailed in a dramatic scene in this strange, dull "Diary." The result appears in the following:

"Duchess Eleonore. But pray, now inform me, what affairs have you transacted so secretly—if I may be allowed to know them.

"Duke George William. The marriage of our daughter.

"Duchess Eleonore. Can it be possible that my kind sister-in-law has come to be present at her betrothal?

"Duke George William. Most certainly; my brother and his son, her bridegroom, and others, will likewise arrive shortly.

"Duchess Eleonore. Then the promising, which has been retarded for so many years, will after all take place to-day!

"Duke George William. Undoubtedly; but we must now think of preparing Sophia Dorothea, that she may be presented in a becoming manner.

"Duchess Eleonore. Oh, she will have guessed it by the preparations, that cannot have remained unknown to her.

"Duke George William. This seems quite impossible. I have myself been made acquainted with the affair only this morning, and have but just given my consent. How is it then possible that she could previously have guessed it?

"Duchess Eleonore. She is aware of part of the preparations; and the expected arrival of Prince Augustus of Wolfenbüttel cannot have remained unknown to her.

"Duke George William. In order to be present when our daughter is betrothed to Prince George Lewis?

"Duchess Eleonore. How! What! Why! Prince George Lewis of Hanover?

"Duke George William. Undoubtedly, dear Eleonore. This day is the happiest of my life! Only consider the Hanoverian and Lüneburg territory united, most probably with the addition of that of Lauenburg—to which at some future time may also be added the principalities of Bremen and Verden; and the whole will be governed by our children, in accordance with the rights of primogeniture settled in 1680, and they will most likely pass their lives as great sovereigns!

"Duchess Eleonore. I am amazed!"

The consequences of this hasty negotiation were, that Prince Augustus William went home a disappointed bachelor, and soon afterwards, Sophia Dorothea accepted, like a dutiful

daughter, the hand of the Crown Prince of Hanover.

Such was the match-making, and now we shall see its results.

Madame Platen, in all probability, considered happiness as no object of princely matrimony: she certainly, cared nothing for the happiness of those in whose union she had expressed so much interest. Yet for a time, the Princess Sophia found her residence at the court of Hanover pleasant, and even won the friendship of the philosophical Duchess. It was not long, however, before the seed of discord was scattered between the Princess and the *arch-intrigante* of the court. The enmity between them arose, probably, at first, from petty jealousy of distinction and attractions, or from the contempt with which an honest and good wife must regard such a character as Madame Platen. Of the Crown Prince, afterwards our George I. we need say little. His education, between his voluptuous father and the Duchess, who probably was no great adept in maternal philosophy, was not likely to be very favourable. He was a tolerably good soldier, and no doubt, thought taking a town a more pleasant adventure than subduing passion. Soon after the birth of the Princess Sophia Dorothea's second child, Madame Platen introduced to court, and to the attention of the Crown Prince, a gay *débutante* of nineteen, mellifluously named Melusina von Schulenburg. The consequence of this attractive novelty was a disruption of all domestic satisfaction between the Prince and the Princess. We must now again introduce Count Koenigsmark, the quondam playfellow of the Princess. There were two brothers of this name, both of them gay, roving adventurers. The elder, Charles John, came to England to win the hand of the wealthy heiress, Elizabeth Percy; but was twice defeated in his purpose; first, by Henry Cavendish, Earl of Ogle, and secondly, when the youthful widow Lady Ogle, accepted as her second husband, rich Thomas Thynn, styled "Tom of Ten Thousand." Some further particulars of his life are recorded in the Newgate Kalendar, and if we remember right on Thynn's monument in Westminster Abbey. He was tried for being concerned in the murder of the said "Tom of Ten Thousand;" but acquitted, and died shortly after distinguishing himself at the battle of Argos. But it was the younger Koenigsmark, Philip Christopher, who became involved in the misfortunes of our Princess. He was a gay, bold adventurer, and came to Hanover to try his fortune, with a handsome person and witty conversation for his capital. He was at once admitted on terms of friendly intercourse with the neglected Princess, and contrived to solace the hours left vacant by the Prince's indifference with amusing discourse. And now, when we have premised that Madame Platen also became delighted with the society of the young Count, while she cherished a bitter enmity against the Princess, we shall have suggested a story of intrigue the sequel of which the reader may guess, almost as well as we can tell it. Madame Platen tried something like Iago's recipe for arousing jealousy upon the Crown Prince, as the following extract from the above-mentioned "Diary" will explain:—

"Countess Platen. Much as you strive to convince me that you doubt the sincerity of my congratulations, I again assure you that you could not have appeared to more advantage than you did last night. But, as I find it rather damp here, I request you will enter into this pavilion with me for a moment, that I may arrange something in my head-dress, which seems to have suffered by the wind and the moisture of the atmosphere.

"Koenigsmark, (entering the pavilion with her). Pray, if you think me sufficiently clever, give me leave to render my assistance.

"Countess Platen, (arranging the ornaments of her

head-dress). I am greatly obliged to you; but that is not necessary, though I am sure you possess more than the requisite abilities. But do you not observe two gentlemen approaching? Are they not the Crown Prince and Platen? Come, my dear Count, let us be off by this side walk, hidden by hedges, to join the company.—[Exit with Königsmark, dropping a glove unperceived by him.]

Enter, from the other side, Prince George Lewis and the Count Platen.

"Prince George Lewis. This is singular! Though we observed the gentleman and lady at a distance, and walked only a little way behind a hedge unperceived, they have suddenly disappeared. (Both look in every direction.) I cannot see anything of them. Did you not perceive them?"

"Count Platen. I observed only a lady and a gentleman slip out of the pavilion and rapidly disappear. Be so kind as to come here, your highness; you will soon see them reappear from behind yonder hedge; the gentleman appears to be Count Königsmark. There they are. Does your highness not perceive them?"

"Prince George Lewis. Yes. Assuredly it is Königsmark, whom I know by his figure and dress: but who is the lady who accompanies him?"

"Count Platen. I am sure I do not know. (Discovers the glove and takes it up.) Ha! a lady's glove! (Looking at it attentively.) What elegant embroidery!"

"Prince George Lewis, (observing the glove). This is very strange! I believe I lately brought my consort from the Netherlands gloves similar to this; or possibly this one. Well, we will inquire to whom it belongs, and restore it, which is the least we can do, after having so unexpectedly disturbed this couple.

"Count Platen, (looks on the floor, and pretends to have found a few pins, which he does not remove). Ay, this is indeed singular. Though we may not discover the owner of the pins, we may be more successful in our efforts to find who has lost the glove."

The consequence of this and similar stratagems was, that the conversation of the Count and the Princess was regarded with suspicion; and the domestic inquietude of the Crown Prince and his wife increased, until they broke forth in a gross instance of violent passion and cowardly assault.

The Princess fled from Hanover to her father's house at Zelle; but the Duke of Zelle, from politic reasons, refused to entertain his daughter longer than would seem proper for a visit. She returned, therefore, to the Court of Hanover, to endure the same neglect and exasperated suspicions. Though now debarred from open conversation with Count Königsmark, the Princess maintained a correspondence with him, through the hand of Mdle. Knesebeck. It was of course the business of the wily Countess Platen to make this correspondence, when discovered, wear a guilty aspect, and for this purpose, she scrupled not, it is here said, to forge a letter, purporting to be from the Princess to Count Königsmark. Her enmity had now extended itself to both the parties engaged in this correspondence; for Königsmark, while visiting at the profligate court of Saxony, had, in a boasting narrative of his adventures, dishonourably made use of the name of the Countess Platen. This was a crime not to be forgiven, and the wounded intriguer determined on having no light revenge. At this crisis, the Princess concerted with the young Count an escape from the dangerous court, into the protection of her friend and kinsman, the Duke of Wolfenbüttel. The unhappy issue of this scheme will be found in the following extract from the "Diary;" but we should premise that the Countess Platen, having, by the forged letter, placed Königsmark in suspicious circumstances, and awakened the surmises of the Elector, had gained from the latter permission to arrest the young Count, while he was making preparation for the escape of the Princess. The reader will naturally ask, could the Princess, afterwards,

solace her imprisonment by writing such a coolly-dramatic account of the murder of her most intimate friend, as the following? and we must confess that we share in the doubt:—

"Countess Platen and four halberdiers, concealed in the hall.

"Countess Platen (standing within the door). Behind this chimney and the door you are all four to place yourselves in such a manner that you shall remain unperceived by the person who is to be secured during his approach along the gallery of the Saloon of Knights till he is in the centre of this hall; two of you are then to prevent his return, and all four are to attack him, to throw him on the ground in order to thrust this handkerchief in his mouth, and secure his hands with this cord. Mind, it is the strict command of the Elector that the arrest be executed as quickly, and with as little noise as possible. Whoever disregards this command will be punished, but those who pay proper attention to my directions in order that the wishes of our sovereign may be gratified, will not only be rewarded by the Elector, but also by myself. If you hear any one coming, announce it to me immediately; in the mean time empty the bottle of punch that has been brought you, and make yourselves comfortable. [Paces the room.] Well, I am sure I do not know what is the matter with me, I feel such cold shiverings. But, courage! I have now hopes of revenge. The sweetness of these hopes steels my nerves. But it would be well that I keep a good look out for his arrival. [Goes to the door.] Ah! he stops a long time. He ought to amuse himself well, but how unexpectedly will his visit terminate! [To the halberdiers.] Now! Yes! I hear some one approaching. Be very careful that two immediately cut off his retreat, and two prevent his progress,—then throw him on the ground and secure his hands. (A pause).

"Königsmark (from the hall). Treachery! Treachery!

"Countess Platen. Prevent him from drawing his sword. Make use of your arms! (Noise of fighting.) Be bold. Fear nothing. Defend yourselves well. Strike him. Throw him down. Fling him to the ground and secure his hands.

"Königsmark (from the hall). Murder me if you will, but spare the innocent Princess!

"Countess Platen. Do not mind him. Do not spare him for his insolence. Do not give way. Throw him on the ground.

"Königsmark. Murder me if you will, but spare the innocent Princess!

"Countess Platen. One must hold each arm, the third is to throw him off his legs, and the fourth to bind his hands and then his feet, and, above all, to muffle his mouth. Tie his hands firmly. Do not spare him. Well, now he is in our power.

"Königsmark. Spare the innocent Princess!

"Countess Platen. Stop his mouth with the handkerchief. Stop his wicked mouth. Tie his legs more securely, and then bring him in.

[Enter four trabants bringing in Königsmark severely wounded. They try to make him stand. He faints.]

"Countess Platen. Lay him on the floor. (They lay him down.) Pull the handkerchief out of his mouth. (She tries to bind up his wounds.) Now (addressing Königsmark) you traitor, acknowledge your guilt, and that of the Princess.

"Königsmark (recovering, and gazing around). Viper, is it you?"

"Countess Platen (interrupting him). Traitor, do you inculcate yourself, to make your situation worse? Confess the guilt of yourself and the Princess.

"Königsmark. Spare the innocent Princess. (Swoons again).

"Countess Platen. (continuing to bind up his wounds). Go quickly, and fetch vinegar and water to recover him from fainting. [Exit trabant.

"Königsmark (recovering). You horrid—

[He is interrupted by the Countess, who, as if by accident, while examining his wounds with a candle, pretends to be frightened, staggers, shrieks, and tramples on his mouth.]

"Countess Platen (perceiving Königsmark to be dying). Ah, what is the matter with you? Oh, what a misfortune! Endeavour to keep him alive, or try

to recover him. I shall look for assistance. I am obliged to go to the Elector. [Exit Countess Platen.

[The three trabants endeavour to bind up the wound on his head, and look at him closely, shaking their heads.]

"First Trabant. He is dead!"

This looks more like a scene from a German tragedy, and a very stupid one, than a passage from the diary of the imprisoned Princess. We must hasten through the remainder of the story. The Princess was tried by a Consistorial Court, and a sentence of repudiation was pronounced upon her. She was condemned to imprisonment in the castle of Ahlden, where she remained, during thirty-two years, to the close of her life, in 1726. At the commencement of her imprisonment, we have a singular scene narrated by Mdle. Knesebeck, of the accused Princess taking the sacrament, in presence of Count Platen and other envoys of the Elector, in attestation of her innocence: at the close of the ceremony she turned to Platen and challenged him to bring his wife to the same test. Of the occupations of the Princess during her long imprisonment at Ahlden, we only learn that she was a benefactress to the people of the neighbourhood and solaced her abundant leisure by the composition of the "diary" from which we have quoted; but never enjoyed that perfect resignation which the Countess of Toggenburg, famed in German Catholic legends, found in her forest hermitage, where she lived seventeen years, after being thrown by her husband from the top of his castle.

We need not follow the husband, our George I. with his unsightly and profligate favourites, into England, as his character and his court are well known.

The doubts which we have hinted as to the genuineness of the dramatic diary, are corroborated by its internal evidence. Instead of an earnest protestation, it seems something like a playing with her wrongs, and we do not find in the character of Sophia Dorothea the coolness requisite for this dramatic autobiography. We suspect that there are no external proofs of its authenticity to outweigh these impressions.

Memoirs of the Lady Hester Stanhope, as related by herself, in Conversations with her Physician, comprising her Opinions and Anecdotes of some of the most remarkable Persons of her time.

[Second Notice.]

THE opinion entertained by Mr. Pitt of Lady Hester Stanhope, was doubtless high, and deservedly so; but we must take her own report on the subject with reasonable allowance. Her sagacity, energy, and activity of character, she tells us, commanded his admiration; which experience of fifteen years did not diminish. He used to say, "Hester, what sort of a being are you? We shall see, some day, wings spring out of your shoulders; for there are moments when you hardly seem to walk the earth." Her reason for quitting home to serve him was much to her credit. It was for her brothers and sisters' and her father's sake;—she foresaw that her sisters would be reduced to poverty if she did not assist them:—what, though people said, "Let their husbands get on by themselves; they are capable of making their own way"—she saw they could not, and set about providing for them. Her reasons for quitting England must have struck the reader as equally characteristic—not one of them, however, had more than an ideal existence—all were connected with a sense of personal importance. Lady Hester had long exercised a quasi sort of dominion, and it was the loss of this which made her feel uneasy. She could no longer bear to haunt the scene of her former greatness, and accordingly betook

herself to various seas. Mediterranean commenced Gibraltar, Maltrass, travle, sailed Rhodes. She A few years the usages of establishment adopting eve The loss of the shipwreck incomplete—than 1826—pared to reletter to him before, give mind and fe position she world. "I own line of and have tw regulated by the fashion of I never judg the latter. minded, and if they act worldly slav such a test." "I have be but it is out of thinking u there can b learned of th mis Allah, as reasoning is Nature."

We find h over despair sooner taken her soul. "I shall g now or hereu and throw m wander fr the mare fro and a sheaf o shall meet de which no mo else to be don or fabrication have had eno cheerfully fol what are they see. But I strictest line

Some dire of servants—expresses he debts, her d income, are question of l to enter. V Oriental ex that sagaci so well in al The first Stanhope w miles from sequently re reason of he "her love o be so thoro numerous p residence." of Sayda, h could abso city; and h the monoto time run av houses of th

herself to voluntary exile. Her original intention seems to have been only a trip up the Mediterranean. It was in 1810 that her travels commenced; after remaining some time at Gibraltar, Malta, and Zante, she passed over to Patras, traversed Greece, visited Constantinople, sailed for Egypt, and was shipwrecked at Rhodes. She finally settled at Mount Lebanon. A few years completely familiarized her with the usages of the East, and she conducted her establishment entirely after the Turkish manner, adopting even much of their medical empiricism. The loss of Dr. M.'s journal at Rhodes, during the shipwreck, necessarily renders these memoirs incomplete—they consequently date no earlier than 1826—at which period her biographer prepared to rejoin her after a long absence. A letter to him on the subject written three years before, gives a favourable view of her state of mind and feeling; and her own estimate of the position she held in regard to the rest of the world. "I make," said she, "one rule for my own line of conduct, and one for that of others, and have two separate judgments; I mean, one regulated by truth and feeling, and one after the fashion of what is thought right in the world. I never judge myself and those I really love by the latter. I wish them to be pure and high-minded, and to have confidence in God's mercy, if they act from true principles. But your worldly slaves of *bon ton* must not be tried by such a test." Again:—

"I have been thought mad—ridiculed and abused; but it is out of the power of man to change my way of thinking upon any subject. Without a true faith, there can be no true system of action. All the learned of the East pronounced me to be an *Ulema* *in Allah*, as I can neither write nor read; but my reasoning is profound according to the laws of Nature."

We find her too, at another time, triumphing over despair by a resolution which she had no sooner taken, she says, than grief departed from her soul. Here it is:—

"I shall give up everything for life, that I may now or hereafter possess in Europe, to my creditors, and throw myself as a beggar upon Asiatic humanity, and wander far without one *parra* in my pocket, with the mare from the stable of Solomon on one hand, and a sheaf of the corn of *Beni-Israel* in the other. I shall meet death, or that which I believe to be written which no mortal hand can efface. There is nothing else to be done. I shall wait for no dawdling letters, or fabrication of lies, of which, for these five years, I have had enough. The will of God be done! I shall cheerfully follow my fate, and defy them all. For what are they without me? In the long run, they will see. But I have too lofty a soul not to observe the strictest line of honour towards even my enemies."

Some directions which she gives for the choice of servants—and other passages in which she expresses her indignation on the subjects of her debts, her disappointments, and her inadequate income, are equally curious; but into the vexed question of her affairs it is not our intention now to enter. We prefer rather to pass on to her Oriental experience; most of it marked with that sagacity and shrewdness which became her so well in all positions.

The first retreat, in Syria, of Lady Hester Stanhope was an old monastic house, about two miles from the ancient city of Sidon; she subsequently removed to the village of Joon. The reason of her removal was, in Dr. M.'s opinion, "her love of absolute power, which could not be so thoroughly gratified in the midst of a numerous population, as in a lonely and insulated residence." While she resided within two miles of Sayda, her servants, when tired of her service, could abscond by night and take refuge in the city; and her slaves, rendered low-spirited by the monotony of their existence, could at any time run away, and secrete themselves in the houses of the Turks:—

"By removing to Joon, she cut off their retreat: for a poor slave could rarely muster courage enough to venture by night across lonely mountains, when jackalls and wolves were abroad; or, if he did, by the time he reached Sayda, or Beyrout, or Dair-el-kamar, the only three towns within reach, his resolves had cooled, the consequences of the step he had taken presented themselves forcibly to his mind, or there was time to soothe him by promises and presents; all which palliatives Lady Hester Stanhope knew well how to employ. The love of power made her imperious; but, when her authority was once acknowledged, the tender of unconditional submission was sure to secure her kindness and largesses. All this was royal enough, both in its tyranny and its munificence. Unobserved escape was well nigh impracticable by day, in consequence of the insulated situation of the house on the summit of a conical hill, whence comers and goers might be seen on every side; yet, notwithstanding this, on one occasion all her free women decamped in a body, and on another her slaves attempted to scale the walls, and some actually effected their object, and ran away. In addition to these artificial barriers, she was known to have great influence with Abdallah Pasha, to whom she had rendered many services, pecuniary and personal; for to him, as well as to his harem, she was constantly sending presents; and he, as a Turk, fostered despotism rather than opposed it. The Emir Beshyr, or Prince of the Druzes, her nearest neighbour, she had so completely intimidated by the unparalleled boldness of her tongue and pen, that he felt no inclination to commit himself by any act which might be likely to draw either of them on him again. In what direction therefore was a poor unprotected slave or peasant to fly? Over others, who, like her doctor, her secretary, or her dragoman, were free to act as they liked, and towards whom she had more *managements* to preserve, there hung a spell of a different kind, by which this modern Circe entangled people almost inextricably in her nets. A series of benefits conferred on them, an indescribable art in becoming the depositary of their secrets, an unerring perception of their failings, brought home in moments of confidence to their bosoms, soon left them no alternative but that of securing her protection by unqualified submission to her will."

The Doctor confesses that Lady Hester, at the period of his last visit, had become violent in her temper, treated her negligent servants with severity, and punished summarily her refractory maids and female slaves. It was her boast that "there was nobody could give such a slap in the face, when required, as she could." Other of her habits are thus related:—

"Lady Hester Stanhope had adopted a particular mode of dress, to which she adhered without much variation, on all occasions, from the time she fixed her abode at Joon. It was a becoming one, and, at the same time concealed the thinness of her person, and the lines which now began slightly to mark her face. Lines, that mark the habitual contraction of the features into a frown, a smile, or a grin, she had none; and the workings of her mind were never visible in her lineaments, which wore the appearance of serene calm, when she chose to disguise her feelings. But age will, without furrowing the brow or the cheeks, bring on that sort of network which we see on the rind of some species of melons. This, however, was so very faintly traced, that it could not be detected without a little scrutiny: and, by means or a dim light in her saloon, together with a particular management of her turban, she contrived to conceal the inroads that years were now making on what her bitterest enemies could not deny was always a fine and noble face. It was this kind of pardonable deceit that made me exclaim, on meeting her again, after a long separation of several years, that I saw no alteration in her appearance. Her turban, a coarse, woollen, cream-coloured Barbary shawl, was wound loosely round, over the red *fez* or *tarboush*, which covered her shaved head; a silk handkerchief, commonly worn by the Bedouin Arabs, known by the Arabic name of *keffiyah*, striped pale yellow and red, came between the *fez* and the turban, being tied under the chin, or let fall at its ends on each side of her face. A long sort of white merinoes cloak (*meshlah*, or *abak* in Arabic) covered her person

from the neck to the ancles, looped in white silk brandenburghs over the chest; and, by its ample and majestic drapery and loose folds, gave to her figure the appearance of that fulness which it once really possessed. When her cloak happened accidentally to be thrown open in front, it disclosed beneath a crimson robe, (*joobey*) reaching also to her feet, and, if in winter, a pelisse under it, and under that a cream-coloured or flowered gown (*kombiz*) folding over in front, and girded with a shawl or scarf round the waist. Beneath the whole she wore scarlet pantaloons of cloth, with yellow low boots, called *mesht*, having pump soles, or, in other words, a yellow leather stocking, which slipped into yellow slippers or papouches. This completed her costume; and, although it was in fact that of a Turkish gentleman, the most fastidious prude could not have found anything in it unbecoming a woman, except its association as a matter of habit with the male sex. She never wore pearls, precious stones, trinkets, or ornaments, as some travellers have affirmed: indeed, she had none in her possession, and never had had any from the time of her shipwreck. Speaking of her own dress, she would say 'I think I look something like those sketches of Guercino's, where you see scratches and touches of the pen round the heads and persons of his figures, so that you don't know whether it is hair or a turban, a sleeve or an arm, a mantle or a veil, which he has given them.' And, when she was seated on the sofa, in a dim corner of the room, the similitude was very just. It was latterly her pride to be in rags, but accompanied by an extraordinary degree of personal cleanliness. 'Could the Sultan see me now,' she would say, 'even in my tattered clothes, he would respect me just as much as ever. After all, what is dress? Look at my ragged doublet, it is not worth sixpence; do you suppose that affects my value? I warrant you, Mahmood does not look at that if he saw me. When I think of the tawdry things for which people sigh, and the empty stuff which their ambition pursues, I heartily despise them all. There is nothing in their vain-glorious career worth the trouble of aspiring after. My ambition is to please God. I should be, what I intrinsically am, on a dunghill. My name is greater than ever it was. In India, I am as well known as in London or Constantinople. Why, a Turk told one of my people who was at Constantinople that there is not a Turkish child twenty miles round that place who has not heard of me.' There might, nevertheless, be perceived, under all this assumption and display of tattered raiments, a feeling of profound indignation at the neglect she had experienced from her former friends and acquaintances; and, for the purpose of affording evidence of the way in which she had been left, as she called it, to rot, she carefully preserved a bag of her old ragged clothes, which she would not suffer to be given away."

The motive for such conduct is transparently obvious, and specially dramatic; nor is there any reason to question her biographer's solution of the interest it excited:—

"The influence she had enjoyed in Syria, during the first years of her residence there, had been merely that sort of consideration which is accorded to a person of high descent and connexions, who had made a great figure in England, and who had acquired a romantic celebrity by her travels: it was the homage paid to an illustrious name. But when, by degrees, her extraordinary talents came to be known, more especially her political abilities, and when it was observed that Pashas and great men really valued her opinion and feared her censure, she obtained a positive weight in the affairs of the country on her own account, independent of the *prestige* of birth and notoriety."

Much curiosity is just now awakened concerning the Druzes. Emir Beshyr, their prince, has already been mentioned. Lady Hester was frequently mixed up with his affairs, and some anecdotes of him cannot fail to interest:—

"At a remote period, his ancestors had migrated from the neighbourhood of Mecca to this part of Syria, and their origin was acknowledged to be noble. In the course of time, his family had reached to great consideration in Mount Lebanon and stamped him, who sprung from it, as an Emir

or Prince. The Emir Beshyr was now the reigning prince of the Druzes, himself a Mahometan born, but, as it is said, professing Christianity whenever he answered his wicked ends to do so. In the annals of no country, according to Lady Hester Stanhope, can be found a man who has practised more barbarities, considering the small extent of his principality, than he has done. * * This man was Lady Hester's determined enemy. She was living within his principality—within his reach—and yet she braved him! and the greatest proofs of personal courage that she had occasion to show, perhaps, during her life, were manifested in her bold and open defiance of his power; which is the more extraordinary in a woman, apparently neglected by her country and friends, towards a prince who has been certainly one of the most perfidious, as well as bloodthirsty tyrants, that ever governed a Turkish province. Lady Hester, as I said, was domiciled within his territory, and many were the petty vexations with which he harassed her, in the hope of finally driving her away; for he considered her as a very dangerous neighbour, seeing that she openly cultivated the friendship of the Sheykh Beshyr, his rival, and made no disguise of her bad opinion of him, the Emir. Finding, however, that she was determined to remain at Joon, some of his emissaries were employed to insinuate the peril to which she would inevitably expose her life if she persisted in her hostility to so powerful a prince. But Lady Hester Stanhope was not a woman to be frightened; and, when she found a fit opportunity, in the presence of some other persons, of getting one of the Emir's people before her, so as to be sure that what she said must reach his ears and could not well be softened down, she desired the emissary to go and tell his master that 'She knew very well there was not a more profound and bloody tyrant on the face of the earth; that she was aware no one was safe from his poisons and daggers—but that she held him in the most sovereign contempt, and set him at defiance. Tell him,' she added, 'that he is a dog and a monster, and that, if he means to try his strength with me, I am ready.' On another occasion, one of the Emir Beshyr's people came on some message to her, but, before he entered her room laid by his pistols and his sabre, which in Turkey these myrmidons always wear on their persons. Lady Hester's maid whispered to her what the man was doing, when her ladyship, calling him in, bade him girt on his arms again. 'Don't think I am afraid of you or your master,' she said; 'you may tell him I don't care a fig for his poisons—I know not what fear is. It is for him, and those who serve him, to tremble. And tell the Emir Khaly! (the Emir Beshyr's son) that if he enters my doors, I'll stab him—my people shall not shoot him, but I will stab him—I, with my own hand.' Lady Hester, after relating this to me, thus proceeded: 'The beast, as I spoke to him, was so terrified, doctor, that he trembled like an aspen leaf, and I could have knocked him down with a feather. The man told the Emir Beshyr my answer; for there was a tailor at work in the next room, who saw and heard him, and spoke of it afterwards. The Emir puffed such a puff of smoke out of his pipe when my message was delivered—and then got up and walked out. 'Why what did Hamady say to the Emir, when he was deliberating how he should get rid of me?'—'You had better have nothing to do with her. Fair or foul means, it is all alike to her. She has been so flattered in her lifetime, that no praise can turn her head. Money she thinks no more of than dirt; and as for fear, she does not know what it is. As for me, your Highness, I wash my hands of her.'"

Lady Hester's courage was undoubted—but her combativeness was not less so. Though never permitting others to take offence at anything she did, she was always forward enough to take such from them. Some instances are extraordinary:—

"Once some camels, that Lady Hester had sent with a load to a neighbouring seaport, were returning light, when some persons, who were employed by the Emir Beshyr, and who were accustomed to see the richest individuals of the province eager to embrace any opportunity of obliging him, thinking that she would be delighted that her camel-drivers should have rendered any assistance to their prince, stopped the

camels, and loaded them with marble slabs, that were intended for the floor of a part of the Emir's new palace, then building. These the drivers were ordered to deposit on Lady Hester's premises, where they would be sent for. As soon as she heard that the slabs were lying near her porter's lodge, she went out, and had them broken to pieces. 'You may guess,' said she, when she told the story, 'what a face the Prince made when this was related to him.'"

Other anecdotes of the Emir Beshyr are too significant to be omitted:—

"There was a man, named Girus Baz, who was prime minister to the Emir Beshyr; and, being an ambitious man, who sold his services to the injury of his master, he was strangled by him, and his goods and property, as far as they could be come at, were confiscated. The widow was left in poverty and destitution, as it was generally believed; and Lady Hester having one day desired me to give two hundred piastres to her son, a lad, who had come begging in a genteel way, she told me the following story:—'That son,' said she, 'was about eight or ten years old when his father was killed, and, since he has grown up, he maintains his mother by weaving. To succour this distressed family was a dangerous business with a man so cruel and jealous as the Emir, but I did it. One day, I asked one of the Emir's officers why his master had so little compassion on Baz's widow? 'Because,' answered the officer, 'she goes about, saying she does not like the Emir.'—'Like him!' said I; 'how can she like the man who murdered her husband? If she said she liked the Emir, it must be a lie, and therefore she only speaks the truth. Why did the Emir put it out of her power to like him?'—'Because,' replied the officer, 'the minister became more powerful than his master, and then it was necessary to get rid of him.'—'If he was so powerful,' resumed I, 'it was the Emir's fault: he should have kept him under.'—'But he could not,' retorted the man.—'Then, by your own confession,' continued I, 'he rode on the Emir's shoulders; but that was no reason why he should have had him killed in a—'—'He was not killed in a—' interrupted the officer; 'he was only seized there, and afterwards killed in his room.'—This was precisely what I wanted to get out,' added Lady Hester; 'I made the man confess that the Emir had murdered Girus Baz, and it was of no consequence to me when, how, or where.'—'Poor woman!' cried Lady Hester, after a pause, returning to the widow's case, 'I once had her for four months with me here, but she was so overwhelming in her gratitude and thanks, and kept so constantly about me, to attend upon me, that I was obliged to send her home again. Would you think it, that even in this case the sufferers proved themselves almost as bad as the tyrant? for this very woman carried on the face of abject poverty for two years, and, at the end of that time, all of a sudden, appeared the diamonds, shawls and money, she had hitherto concealed; in fact, she turned out almost as rich as I was myself. There is no believing a word you hear from any of them. Even Gondolf assured me that, in all his life, and in no other country, had he seen a people so full of lying, theft, and all kinds of vice, as these are; and this, to crown all, is what he said of the Emir himself:—'I have known him,' said he, 'twenty years, and never was there a more heartless, cruel man. I took an opportunity of talking to him in private, after he had put out his nephew's eyes, and told him what an execrable thing it was. He beat his breast, and professed such repentance for what he had done, that I was quite moved, and thought to myself, perhaps the man acted from what he considered necessity, and that surely he would be more humane in future. But, soon after, I heard of the murder of Girus Baz, and of half a dozen more enormities, and I felt persuaded that his hypocrisy was as great as his cruelty.'—'You are shocked,' continued Lady Hester, 'and say you are sick at your stomach from hearing of the atrocities of Ibrahim Pasha's governors in getting recruits. Oh, they are nothing to what the Emir Beshyr has done in his time! Think of women's breasts squeezed in a vice; of men's heads screwed into a tourniquet, until their temple-bones were driven in; of eyes put out with red-hot saucers; and a hundred other barbarities, worse than any you ever heard of! Wasn't it extraordinary, that the same day that I sent the

Emir's man away with such a message to his master, one of the house-dogs pupped, and one of the puppies was blind?—not blind, as puppies usually are, but with his eyes burnt out, just as if they had been seared with a red-hot iron. I said to the man, 'The demon of your Prince has entered the very dogs.' The man almost fainted away before I had done with him, for I was not afraid of them; and even now, weak as I am, I do believe I could strangle the strongest of them. The Emir Beshyr has duped everybody. He duped the Pasha with the Sultan, and duped the Sultan with the Pasha. He cheats the English, cheats the French, and cheats all round. There is not a greater hypocrite on the face of the earth; and, although he sends his compliments to me by every traveller that passes, he is only waiting to see what turn matters will take, to fall on me, if he can; and, if he cannot, to lie and cringe, until a safer opportunity occurs of taking his revenge.'"

This is a long extract, but of too much importance to bear mutilation. Of more bearing on the subject of the book, and scarcely of less interest in itself, is the Doctor's description of Lady Hester's habitual dealings with her own servants, so arbitrary, capricious, irksome, and almost intolerable—but for this, nevertheless, if only from a principle of fairness, we must refer the reader to the work itself. There, too, he will find the account of the manner in which her apartments were furnished—her bed-room in particular—in all which the want of common comforts was chiefly observable:—

"She had no watch, clock, or timepiece; and generally the last words, when I left her in the evening, were, 'Doctor, tell me what it is o'clock before you go.' I took the liberty of asking her why she had not sent for a watch or timepiece during the number of years she had remained on Mount Lebanon, a thing so necessary everywhere, but especially in a solitary house, where the *muezzin* could not be heard, as in towns. 'Because I cannot bear anything that is unnatural,' was her answer; 'the sun is for the day, and the moon and stars for the night, and by them I like to measure time.'"

The best apology that can be made for her strange conduct, is her situation:—in the midst of a desert solitude she had to make business for herself and others—and she made it, so that, with all the inconveniences to boot, 'time seldom hung heavily on hand, either with her, or those about her.' One faculty of woman she possessed, too, in perfection:—

"The marked characteristic of Lady Hester Stanhope's mind was the necessity she was under of eternally talking. This is a feature in her life which can hardly be done justice to by description. Talking with her appeared to be as involuntary and unavoidable as respiration. So long as she was awake, her brain worked incessantly, and her tongue never knew a moment's repose. It might be supposed that such a perpetual flow and outpouring of words must lead to the unconscious disclosure of every thought and feeling; but it was not so with Lady Hester Stanhope. Her control over her expressions was wonderful, in spite of her impetuous volubility. Her tongue was anything but the frank interpreter of her thoughts. It seemed rather to be given to her, upon Talleyrand's principle, to conceal them. It was the tongue of a syren, always employed in misleading the hearer, and in conducting him to some unexpected conclusion by a roundabout road, or through a labyrinth of words, in which she would inextricably entangle him, until, at length, to his amazement, he found himself at some point, which he had never thought of before, or which he had been all along trying to avoid. Her conversations lasted eight and ten hours at a time, without moving from her seat; so that, although highly entertained, instructed, or astonished at her versatile powers, as the listeners might be, it was impossible not to feel the weariness of so long a sitting. Everybody who has visited Lady Hester Stanhope in her retirement will bear witness to her unexampled colloquial powers; to her profound knowledge of character; to her inexhaustible fund of anecdotes; to her talents for mimicry; to her modes of narration, as various as the subjects she talked about; to the lofty inspirations and sub-

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limit of her language, when the subject required it; and to her pathos and feeling, whenever she wished to excite the emotions of her hearers. There was no secret of the human heart, however studiously concealed, that she could not discover; no workings in the listener's mind that she could not penetrate; no intrigue, from the low cunning of vulgar intrigue to the vast combinations of politics, that she would not unravel; no labyrinth, however tortuous, that she would not thread. It was this comprehensive and searching faculty, this intuitive penetration, which made her so formidable; for, under imaginary names, when she wished to show a person that his character and course of life were unmasked to her view, she would, in his very presence, paint him such a picture of himself, in drawing the portrait of another, that you might see the individual writhing on his chair, unable to conceal the effect her words had on his conscience. Everybody who heard her for an hour or two retired humbled from her presence; for her language was always directed to bring mankind to their level, to pull down pride and conceit, to strip off the garb of affectation, and to shame vice, immorality, irreligion, and hypocrisy."

Dr. M. had all the advantage of these interminable conversations; yet he feels himself incapable of describing Lady Hester's mode of faith. Religion, according to her own definition, means "adoration of the Almighty;" but she adopted no professed creed. In the management of her affairs, she was fond of mystery to excess; a fact which is adduced by her biographer to explain the bias of her mind towards demonology, necromancy and magic:—

"She entertained a firm belief that the elements were filled with spirits, who watched over and guided the steps and actions of men. The air we move in and the earth we tread on, she considered as filled with delicate and aerial beings, by whom the gentle and sage were rewarded and protected for the amenity and prudence of their every-day movements and actions, but who, in return, avenged themselves on the wicked, nay, even on the awkward, by causing the numberless bodily accidents which such persons are liable to. 'Never do I move a foot,' Lady Hester would sometimes say, 'but I ask these guardian sylphs to watch over me; and never do I see a blundering fellow knock his head against the top of a doorway, but I think he is breaking some of their delicate members. For, as a piece of valuable china is generally set in a place where it may not be easily knocked down, so do these spirits generally perch where our steps may not molest them: and, as a man who spits about a room commonly aims his saliva where he will not spoil his furniture, so should we look that our motions and gestures do not injure these unseen creatures; and hence it becomes us, in what we do violently, to give them a kind of warning to get out of the way.'"

These things are the imaginings that will create themselves in the mind which feeds upon itself, and refuses the help of books. The uncorrected fancy amuses itself at its own wild will; and allowing no opposition, becomes full of hope. Thus, Lady Hester "never finished a day without picturing to herself a brighter future; when her worth would be more appreciated, when the clouds that overspread her existence would be dissipated, and when the neglect in which she was left by her friends would meet with its just punishment, and her magnificent star rise again, with renewed splendour, to gladden the world, and those more particularly who had been faithful to her cause." We are not now to be instructed, that, in the indulgence of such dreams, insanity often commences. The manner in which they wrought in Lady Hester's case will be developed, as we proceed.

OUR LIBRARY TABLE.

History of French Literature.—[*Histoire, &c.*] by D. Nisard, 2 vols.—Few things are more likely to mislead in matters involving national taste and sympathy than a sweeping definition. On the strength of a few showy novelists, and because a large amount of picturesque neologisms have lately been admitted into

a language formerly precise and epigrammatic rather than poetical, English critics have been too apt to condemn their neighbours as a people given over to affectation and bombast. Now, were we at this moment of protest triumphantly rich in historians, philosophers, metaphysicians, such wholesale denunciations would be uncharitably offensive. As matters stand, they are foolish, as provoking sarcastic retaliation. From these remarks it will be readily gathered that we think well of this work. M. Nisard handles the elder writers of France with a touch at once delicate and decided—a happy mixture of discrimination and vigour. We think him fair too, in no common degree, when the temptation to controversy which his subject affords is taken into account. His style, without being dry or academical, is clear of the freaks and fantasies, which, though a characteristic of the hour, are out of place in works of serious analysis or permanent importance.

History of the Reformation in Switzerland, by A. Ruchat. Abridged from the French, by the Rev. J. Collinson, M.A.—It would be difficult to discover any sufficient reason for the publication of this abridgment. The original (written a century ago) is an unfinished work; and it adds nothing to our previous stock of knowledge, if we except the disputation at Lausanne (1536) which may be more correctly given here than anywhere else, but which, after all, is of little value. In every other respect, more recent works (especially that of Merle d'Aubigné) are much superior. What little interest there might be in the original, Mr. Collinson has contrived to dissipate by this meagre, often ill-connected, narrative.

Petra, a Prize Poem, by J. W. Burgoon.—The uniform character of prize poems is so well known and appreciated, that it were less absurd seriously to criticize the verses of the Latin hexameter machine than to subject any particular work of the class to extraordinary praise or censure. Enough for the present specimen, that it seldom falls below the average standard, and occasionally rises above it. The following lines, describing the first view of Petra, leave a favourable impression:—

O passing beautiful—in this wild spot
Temples, and tombs, and dwellings,—all forgot!
One sea of sunlight far around them spread,
And skies of sapphire mantling overhead.
They seem no work of man's creative hand,
Where Labour wrought as by wizard Fancy planned;
But from the rock as if by magic grown,
Eternal—silent—beautiful—alone!
Not virgin white—like that old Doric shrine
Where once Athena held her rights divine:
Not saintly grey—like many a minster fane
That crowns the hill or sanctifies the plain:
But rose-red, as if the blush of dawn
Which first beheld them were not yet withdrawn:
The hues of youth upon a brow of woe,
Which men called old two thousand years ago!
Match me such marvel, save in Eastern clime,—
A rose-red city—half as old as Time!

And this is Petra—this the lofty boat
Of Edom's once unconquerable coast!
These the gay halls thro' which, in days of old,
The tide of life so rapturously rolled;
These the proud streets where Wealth, with lavish hand,
Pour'd the rich spoils of every Orient land;
All that the seaman's timid barque beguiles,
To Cush and Ophir, "Tarshish and the Isles."
Africa's red gold,—Arabia's spicy store,—
And pearl and plum from India's furthest shore!
How chang'd—how fallen! All her glory fled,
The widow'd city mourns her many dead.
Like some fond heart which gaudy disease hath left
Of all it liv'd for—all its lov'd, bereft;
Mute in its anguish! struck with pangs too deep
For words to utter, or for tears to weep.

We should recollect, that for the mechanical nature of the verses, the writer of an Oxford prize poem is scarcely responsible; the authorities patronize no other.

The Death of Basseville, a Poem in Terza Rima, by V. Monti, translated in the same verse.—The appalling scenes of the Reign of Terror give to this work an impressiveness which the majesty of its versification and the picturesqueness of its images are calculated to enhance. The tone of thought is masculine, and the style is pure. It is not every poetical Ulysses that can bend the Dædalian bow; but to that Monti was happily equal. His translator, however, is not exactly so to the task he has undertaken. We have here only the first canto; we cannot advise him to proceed further.

[ADVERTISEMENT.]—Just published, the First Half-yearly Volume for 1845 of the RAILWAY CHRONICLE: being a Repository of the Statistics, Value of Shares, Traffic, and Historical Events of the Railways of Great Britain, chronologically arranged, with an Alphabetical Index; containing a complete collection of the Official Documents of the Railway Companies, and the Parliamentary Papers and Proceedings of last Session relating to Railways. Also complete Alphabets of all the New Railways, and their Prospectuses, besides Original Papers on various subjects of permanent interest. Illustrated by numerous Maps, Plans, and Sections; with Notices and Engravings of important Engineering Works and Mechanical Inventions connected with Railways. Subscribers who have lost any of their numbers may complete their sets by early application to the Publisher, J. Francis, 14, Wellington-street North, Strand.

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FOREIGN CORRESPONDENCE.

Lucerne, June 24, 1845.

LUCERNE has been recently the scene of such violence, and has occupied so much public attention that perhaps a few particulars I have gathered on the spot may not be without interest. I had just crossed St. Gothard, and was seated in my inn at Fludlen, when the first intelligence I heard was, that Dr. Steigen had escaped from prison the day before, with his three guards. Every one knows, of course, who Dr. Steigen is—that he was one of those who most strongly expressed their opinions and exerted their influence against the Jesuits, in the late disturbances at Lucerne; and that the Cantonal Council has from that time to this been discussing in what manner to visit his illegal interference. He had, however, I now was told, solved the difficulty himself, and taken refuge in Zurich, where he has been received with open arms—people crowding from all parts to see and congratulate him, and fires being lighted on the mountains of the adjoining cantons to celebrate or announce his escape. All this is very ominous of the state and strength of public opinion, and shows that the constitutional order may for the moment have triumphed. There yet exists a strong feeling on the subject of these events, which will not probably be content without seeking another occasion for its expression. On steaming up the Lake, which reflected on its surface all the varied and beautiful

features which distinguish its banks, and arriving at the quiet little town, it was difficult to believe that it had of late been the scene of so much violence. The honest simple-minded republicans were strolling sluggishly through their streets, smoking their huge pipes as unmoved, and, apparently, as immovable as the mountains which surrounded them—their faces betraying no expression of any inward thought or feeling—and one might have been almost pardoned for doubting the truth of the statements which have been in circulation. But a morning's stroll put all doubt to flight;—on the bridges I discovered new gates, with loop-holes, as if prepared to give another deadlier illustration of the Dance of Death, which a pupil of Holbein has represented in a series of paintings above the bridge. New defences had been placed around, and loop-holes cut in the arsenal, which, after some appearance of hesitation, I was permitted to see. The arsenal of a small district like Lucerne can of course have nothing in it very important to engage attention; still, it has its objects of interest in some mementoes of the battle of Sempach—the armour of the Archduke of Austria, who was killed in the battle, and the iron spiked collars which he brought to put round the necks of the burgo-master and the Swiss soldiers, which he had in imagination conquered, as also two cannons and a number of guns, taken from the "Corps Francs" in the late engagement, and a number of long iron-spiked clubs—most deadly looking weapons—which were distributed amongst the peasantry in default of other weapons. Rambling along through the streets, passing the house of Dr. Steigen, and the tower in which he had been confined, I arrived in front of the Stadt House, and hearing that the cause of some of the Lucerne prisoners was to be this day decided, I entered. What was my surprise on passing the guard to perceive the prisoners walking about at large, and conversing freely with every one who passed. Those whom I saw, with one or two exceptions, were mere boys, who, judging from their manner and appearance, might have given rise to the idea that they had engaged in the disturbance as a mere *spree*—an erroneous judgment, however, it would undoubtedly have been, as the Swiss have too much lead or prudence to admit of their being hurried precipitately into any affair. It was evident, however, from the poor fellows' manner, that they were mightily pleased with being noticed, and, on our addressing them, crowded around us, and readily gave us any information they could. They had fled from the field of battle, they told us, for four hours, when they were taken by the peasantry; even the women, in many cases, in parties of from ten to twenty, aiding in securing the fugitives. What will be their fate of course I cannot tell you; but as they are subjects of this Government, they will undoubtedly be dealt with a little more severely than the other prisoners, who were all bought off by the Governments of their respective cantons—another proof, by-the-by, of that love of money which any one who knows Switzerland must acknowledge to be such a characteristic of the people. From the Stadt House we went to visit the property which had been granted to the Jesuits, and which had been so connected with the late dispute. It consisted of some buildings which were undergoing extensive alterations and repairs, to fit them for schools, and one or two churches, in one of which had been lately confined from 300 to 400 prisoners; but I should think it more than probable that such repairs will not be completed, as in the evening a gun and a general huzza announced that the elections had terminated in favour of what is here called the liberal party. Now, as the funds of the institutions handed over to the Jesuits are in the gift of the Council, and the Council this day elected proves to be liberal, it is more than doubtful, perhaps, whether the grant will be renewed. Time, however, will show. The last spot I visited was the field of battle—a lovely spot on an eminence above the Basle Road, on the outskirts of the town. The sun was setting at the time I visited it, gilding the summits of Righi and Pilatus; and the other mountains, which rear their lofty fronts above the lake and below the town, appeared to be sleeping in the most imperturbable tranquillity. Scarcely could the eye gaze on a more lovely spot—or a less unlikely or inappropriate one be chosen for deeds of blood: and yet two short months only from the present time

some thousands were fighting away with all the acrimony and desperation of civil contention. The spot abounds with trees, which offered fine cover to the riflemen, who did murderous works. 300, it is said, fell on the side of the Corps Francs, and 20 only on the side of the Lucernese—a statement which it is believed falls greatly below the truth. The majority were buried where they fell, and many were thrown or rolled into the Reuss, which rushes furiously along the bottom of the hill. It was now evening, and I returned to my hotel, having visited pretty nearly all the spots to which recent events have given so melancholy an interest. It appears that on the very night before the combat, the Council had been discussing the prudence of abdicating, but that the sudden arrival of the riflemen of Uri and Unterwalden removed all doubt. Let no one imagine, however, that the affair is yet decided,—it is true, that the conduct of the Corps Francs is generally blamed as unconstitutional, and as offering a dangerous precedent, yet the feeling against the admission of the Jesuits to any participation in the education of the youth of Switzerland is general and strong; and there is an increasing party which may be termed Young Switzerland, who are in favour of a centralization of the Government. "Why," I have heard it said, "should one Canton have it in its power to resist the rest of Switzerland? The present question is not a cantonal one, but one in which the whole Federation is interested: were the Jesuits already planted here it would be different. We are treating, however, of the introduction of *mauvaise herbes* into the land, which will spread their noxious influence through the whole of the Republic." Whatever may happen ultimately, there can, I think, be no danger for the present; certainly not for any of my countrymen who may be desirous of visiting these lovely scenes. Many families have returned to England by the Splügen Pass, so as to avoid Lucerne; and loud are the complaints, consequently, on the part of those who depend upon the foreigners for their existence. There cannot, however, be any reasonable cause of fear, and for myself, I crossed as usual the St. Gothard, and passed through Lucerne, without dreaming of taking any other direction. "We have too much to do and lose at present," said some thrifty Swiss to me the other day, "to think of revolution, but we cannot answer for what may happen when the harvest is over and winter sets in." May good counsels guide them!

OUR WEEKLY GOSSIP.

LETTERS from Naples announce, that the expected eruption of Mount Vesuvius has commenced, and the tourists are flocking in, on all sides, to the spectacle, as to a theatre. At their date, the volcano had been, for several days, throwing up flames and stones, by the mouth of the cone formed, as our readers know, some months ago, in the midst of the crater; and the burning lava had opened a wide passage below, and was flowing down the side of the mountain. From Darmstadt, we have accounts of a remarkable phenomenon which has been witnessed in the neighbourhood of that capital, during a thunderstorm,—and attributed, by these accounts, to the thunder itself. About five in the evening, it is stated, the electric fluid discharged itself, with a loud and long rumbling sound, on the vast Lake of Wogsdamm, near the city; and on the instant, there arose, in the midst of the waters, a small reedy island, having nearly the form of a five-rayed star, and a diameter, at the widest part, of about twenty-two paces. No shock of earthquake was felt. The examination of the islet has shown that it adheres solidly to the bottom of the lake. The inhabitants of Darmstadt were pouring out to look at it.—The Germans are speculating on the presence of our Queen, and of the King of Prussia, at the inauguration of the Beethoven Monument, on the 11th of August, at Bonn.

The Chamber of Deputies of the State of Wirtemberg has been occupied with a matter urged upon it by the booksellers; who seem to have learnt the hardship upon authors of a copyright of no more than ten years' duration, only through the medium of the foreign interpretation. In most of the other German States, the right of literary property is much more extensive;—as for example, in Prussia, where the author enjoys it for life, and his heirs for thirty years

after his death. In that kingdom, in Bavaria, and in Saxony, there is, besides, a law which assures to foreign works the same rights as they enjoy in the several countries wherein they are published. Thus, all works published in Wirtemberg, may, by the very just limitations of this law of international copyright, be reproduced in any of those three countries at the expiration of ten years from their appearance at home. The foreign governments in question do not think it necessary to give, for the sake of the Wirtemberg bookseller, a longer protection than that government itself gives for the sake of the author. The booksellers have, in consequence, petitioned the Chamber to assimilate the legislation of Wirtemberg in this respect to that of the other States,—and the Chamber has recommended it to the government.

The booksellers of Southern Germany assembled, on the 16th ult., at Stuttgart, as had been appointed; and at that meeting it was decided that Augsburg, Frankfurt, and Stuttgart shall be the three exchange towns in which they will, for the future, regulate their accounts (as formerly at Leipsic) in each alternate year. The King of Wirtemberg notified to the members that all public edifices and establishments should be at all times open to them.—From Stuttgart it is further announced, that the printers of that town were to celebrate, in the course of the present month, the four-hundredth anniversary of the invention of printing, by a banquet, concert and ball; and that Duke Charles, of Wirtemberg, had lent them his palace of Stuttgart for the occasion.—From Florence, we learn that the Tuscan government has authorized the creation, in that capital, of a central establishment for the publishers and booksellers of Italy, similar to that which has so long existed, for the German States, at Leipsic. This establishment is to be called the *Emporio Librario*: and will hold a book-fair, once a year; which the printers, paper-makers and lithographers, as well as booksellers, are invited to attend.

The Brussels papers announce the death, in that capital, of the oldest of the Belgian composers, M. Charles Lis—known wherever a barrel-organ has sounded, by his romance of *Portrait charmant*.—The same journals speak of the death of M. Cruck, the inventor of the machine for spinning flax, and of various other mechanical contrivances of importance to the manufactures of Belgium.

A Prospectus has just been issued, announcing a new edition of Dugdale's "Monasticon." It is to be reprinted "*paginatum*" from the last edition, edited by Messrs. Caley, Ellis and Bandinel, and "the numerous typographical errors which unfortunately are to be met with in the impression of 1817-30 are to be carefully corrected in the proposed reprint, by an eminent antiquary" not named. The Prospectus further promises that "the great improvements which have taken place in the manufacture of paper, the brilliancy of the ink now employed by our great printers, and the very superior skill of the copper-plate printers of the present day, will enable the proprietors to place before the public, at the comparatively low price of 31l. 10s., a work in every way superior to that for which the former subscribers paid no less than 141l. 15s." The publisher of the proposed new edition, of course, is not responsible for the injustice done to the subscribers to the edition of 1817-30, who were assured, by way of lure, that no other copies were to be printed beyond those actually subscribed for. It was a condition attaching to the price of 141l. 15s.; yet no sooner was the work completed, than it appeared that one hundred extra copies had been printed. These, owing to certain occurrences, were thrown into the market; and the subscribers' copy, which cost him 141l. 15s., became depreciated to less than a fourth of that sum. Very good copies of Dugdale have been selling from 35l. to 40l. of late years. The value of the subscribers' copy is now to be lessened a second time by the issue of copies, "in every way superior," at 31l. 10s. It may be doubted whether there is a market for such a reprint as that which is now projected. No doubt the correction of the numerous typographical errors will be a good; but if correction is to stop here, it will fall very short of what is needed. Are not topographical errors to be corrected? Are not possessions to be attached to their proper monasteries? It happens, in the Ministers' accounts of the possessions seized by Harry the Eighth, that a

general title a might be poi the accounts printed as the Saxon charter is to be pag portion of for the editor is printed w consulting th have been bet The Geolo for the place commence in papers of that has been intro School of Fir prizes obtaine laureates of t evidence at t expense, to A month.—Fro works of the suspension of the statutes, o surmount the and the colu that the comp Barrier of the Hippodrome, with a varie character of t audience of f every rank, fr state, also, th long a career to retire from The same dramatic liter M. Fulgence added a num of the Odéon rial Institute to a close. A vere—the ut rier of the nations—the ment of lite senate—and Armenia, M of Orléans, c packed up, a nuction, on t mention, too, ereeted on t is finished. tamh, his he angel is the la niter, who p paragraph, w of the French nister of the frames, and M monument of anniversary o at La Ferté-M the presiden medals of go as prizes, bot This is, em invention; a course, in the attributes to wonderful," it, "as that To us, it seem terms in whic his former inv of man, by d now, it seem process which anticipate the question, it is tree, in three has hitherto Journal has purposes of distance of t course, is the

general title applies to several monasteries. Instances might be pointed out in the edition of 1817 where the accounts of several religious houses have been printed as the account of one house. Are not the Saxon charters, too, to be revised? As the reprint is to be paginated, it will of course contain but a portion of the 'Valor Ecclesiasticus' of 26 Hen. 8, for the editors inserted only so much as happened to be printed when the 'Monasticon' was at press, not consulting the MSS. for the remainder. It would have been better to have omitted it altogether.

The Geological Society of Paris has chosen Avallon for the place of its meeting in the present year,—to commence in the early part of September.—The papers of that capital mention a modification which has been introduced into the regulations of the Royal School of Fine Arts, in France, relative to the grand prizes obtained in the Architectural Section. The laureates of that class, during the third year of their residence at Rome, will proceed, at the government expense, to Athens, and study in that city for four months.—From the same capital, we learn that the works of the *Barrière du Trône*, resumed after a suspension of forty years, are now all but finished—the statues, of St. Louis and Philippe le Bel, which surmount the columns, being at length uncovered, and the columns themselves about to be so; and that the completed monument is a worthy rival to the *Barrière de l'Étoile*.—The vast theatre, called the Hippodrome, 350 feet in length, was opened last week, with a variety of entertainments partaking of the character of the sports of the ancient circus,—to an audience of upwards of fifteen thousand persons of every rank, from the peer to the *gamin*.—The papers state, also, that Madame Boulanger, who has had so long a career of success at the *Opéra Comique*, is about to retire from the stage.

The same papers mention a loss sustained by the dramatic literature of that country, in the death of M. Fulgence de Bury, a successful writer, who has added a number of popular comedies to the repertory of the Odéon.—The eleventh congress of the Historical Institute of France has just brought its sittings to a close. Among the questions which it discussed were—the utility of scientific congresses—the character of the various colonies established by modern nations—the law which has governed the development of literatures—the history of the Roman senate—and that of the civilization of Christian Armenia. Marochetti's equestrian statue of the Duke of Orleans, cast in bronze by M. Soyez, has been packed up, and left Paris, last week, for its destination, on the Place d'Armes, at Algiers.—We may mention, too, that the Chapel of Saint Ferdinand, erected on the spot where the Prince Royal perished, is finished. Within, the Duke lies sleeping on his tomb, his head within an angel's hands—and that angel is the last work of the royal sculptor, his young sister, who preceded him to the grave.—To this paragraph, we may add, from Dijon, that the King of the French has subscribed 1,000 francs, the Minister of the Interior 6,000 francs, M. Guizot 300 francs, and M. de Salvandy 200 francs, towards the monument of Saint-Bernard.—and that the fifth anniversary of the Racine Society has just been held at La Ferté-Milon, the birth-place of the poet, under the presidency of Count Pelet (de la Lozère); and medals of gold, silver and bronze, were announced as prizes, both in prose and verse, for 1846.

This is, emphatically and pre-eminently, the age of invention; and 'rumours' of invention abound, of course, in the ordinary multiple ratio. One of these attributes to M. Daguerre a discovery "almost as wonderful," according to the journals which report it, "as that to which his name has been given." To us, it seems still more wonderful, according to the terms in which it is stated. M. Daguerre having, by his former invention, induced Nature to save the labour of man, by doing, herself, the work of the artist, has now, it seems, by way of compensation, hit upon a process which teaches man to shorten the labour, and anticipate the results, of Nature. The discovery in question, it is averred, enables him to give to a young tree, in three months, the same development as has hitherto required as many years.—A New York Journal has a scheme for bringing that city, for the purposes of verbal communication, within an hour's distance of the coast of England. The agent, of course, is the electric telegraph. In spite of very

obvious objections which present themselves to the realization of such a scheme—as, for instance, the certainty of the wire breaking by its own weight, and the rather appalling cost and labour of every now and then seeking the fracture, and recovering the parts, in the depths of the wide ocean—it is ingenious and plausible; and a very great improvement both on the spirit and power in which an imperial dreamer, of old, flung chains into the sea. All the conquests of the passions which history records fade into insignificance before the magnificent march and grand and enduring acquisitions of science in these latter times; and such a victory over, and captivity of, the old material power that kept the races of the world apart, though, in the Persian's case, the very idest fancy that ever entered the brain of a crowned madman, is yet, probably, within the resources of the great monarch of the modern world,—and some day, perhaps, to be achieved.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.
THE EXHIBITION OF THE ROYAL ACADEMY IS NOW OPEN.
—Admission, (from Eight o'clock till Seven) 1s.; Catalogue, 1s.
HENRY HOWARD, R.A., Secretary.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.
THE ELEVENTH ANNUAL EXHIBITION IS NOW OPEN at their GALLERY, FIFTY-THREE, PAUL MALL.—Admission, 1s.; Catalogue, 6d.
JAMES FAHEY, Secretary.

DIORAMA, REGENT'S PARK.—REDUCED PRICE OF ADMISSION.—NOW OPEN, with a new and highly interesting exhibition, representing the CASTLE and TOWN of HEIDELBERG (formerly the residence of the Elector Palatine of the Rhine) under the various aspects of Winter and Summer, Mid-day and Evening; and the exterior view of the CATHEDRAL of NOTRE DAME at Paris, as seen at Sunset and by Moonlight, and which has been so universally admired. Both pictures are painted by Le Chevalier Renoux. Open from 10 till 6. Admittance to view both Pictures—Saloon, 1s.; Stalls, 2s. as heretofore.

FINE ARTS

THE CARTOON AND FRESCO EXHIBITION, WESTMINSTER HALL.

OUR further remarks on the pictorial portion of this exhibition must, of necessity, be brief, unless we were to indulge in that amount of "plain truth" which no mitigation could render acceptable. There is, indeed, no greater difficulty than to keep the medium betwixt discouraging the aspirant by appeals to impossible standards, and falsely stimulating him by thoughtless praise: yet the critic who lives in times of transition is hardly "worth his salt" till he becomes used to walk, midway, betwixt the selectness of the select and the self-praise of the half-educated,—unmoved by the frown of the one and the entreaties (or abuse) of the other.

Hence, having, last week, spoken of the six commissioned pictures, we shall, on the present occasion, do little more than advert to the three works to which prizes have been awarded,—such award amounting to a challenge. First, comes Mr. Noel Paton's *Spirit of Religion* (11, 12, 13). Here, the highest order of mystical presentment has been attempted: the Soul is represented as on the earth, assailed by the World, the Flesh and the Devil, and aided in its resistance by celestial ministers of Grace and Bounty; while above, the Heavens are opened—and the Redeemer is displayed surrounded by a hierarchy of adoring angels. There is, at all events, movement and contrast in this idea—which has been again and again treated by the ancient masters. But in the work before us, have we not more of the convulsions of weakness than the reserve of power? According to Mr. Paton, the human Soul is a terrified Athlete—Pagan, rather than Christian, to judge from the cast of the features; while the figure is knobbed and knotted with muscles and ligaments and joints,—under an idea, we presume, of anatomical precision. Nor are those in contention for him by any means more modestly displayed. The Devil reminds us of 'The Mysteries of Paris,' or 'The Revelations of London'—the Flesh is Etty out-Ettyed, and without that great colourist's excuse for preponderance of sensuality, which lies in his colour,—Mr. Paton's sketch having little more positive tint than a drawing *en grisaille*. Neither Stator Church, Lords nor Commons, we imagine, could be served by a production at once so meretricious in its mundane portions, and so feeble in its devotional excitements.

Mr. Armitage's Cartoon, (46, 7, 8), also devoted to *The Spirit of Religion*, is a composition in a humour entirely different from Mr. Paton's—more simple,—more severe,—yet, truth compels us to add, little more successful. Having heard, it may be, that his

'Invasion of Britain' [vide No. 819] was charged with melo-dramatic excess and bustle, he has desired, on this occasion, to "strike another string"—an intention praiseworthy, in these days of self-literation. But, in his desire for the grand, he has fallen into the heavy. There is a dancing-master's grace—a hundred examples might be adduced in proof; there is also the poet's grace—the grace of power and dignity; and none of these, whether prettiness or elegance or grandeur be desiderated, is "beyond the reach of Art." But from all Mr. Armitage keeps at a respectful distance,—save, perhaps, in the group of Charity embracing the black and the white infant, where will be found a touch of the true religious spirit which is clear of affectation. We may add, with pleasure, that the Cartoon displays much correct drawing,—which was, indeed, to be expected from a pupil of Delaroche. But the sketch shows us, also, the French taste of arid and ill-toned colouring; and, in the *fresco*, the tints have so far changed, that what was planned for flesh and blood has much of a dull marigold orange.

The last of the three prizes is Mr. Tenniel's *Allegory of Justice* (85, 6, 7),—a work possessing singularities quite sufficient in amount to detain the visitor,—with a fair proportion of talent, though it be talent put out at insufficient interest. The composition is odd—no less than artificial. Beneath and around the feet of Justice, who stands in the centre, supported by the terrified Boy and the submissive Girl,—and closely recalling to us more than one of Stothard's sketches,—a group of malefactors and "desolate and oppressed persons," are disposed in a circle, leaving a considerable amount of central space entirely "to let." In some of these figures there is a good deal of expression; in a few it is pushed to exaggeration: the drawing is throughout feeble—often faulty. It was not wisely done in Mr. Tenniel to rivet the attention of the public on one of his most repulsive figures, by selecting it as the portion to be exemplified in *fresco*; but as far as the mere hand-work goes, he is unquestionably abler than either of his competitors. We are not so sure of his excellence as a colourist,—the sketch being merely a water-colour drawing, somewhat in the taste of a by-gone time.

A few scattered notes may be added on the rest of the contributions,—which, for one cause or other, hardly merit detailed notice. Mr. Fort, of whose good success at Rome our readers have heard [ante, 222] has contributed a *Religion* (Nos. 1, 2, 3). In this, "the high Roman fashion" is attempted, rather than the *ad captivandum* English manner. The design aims at the severe simplicity of the old schools, when perspective barely existed, and Queen Elizabeth's principle of "no shadow" seemed the painter's law. The spirit, however, is feebly caught, while their flatness is exaggerated. As we did last year, we must point to Mr. Aglio's specimen (No. 7), a *Hope*, as one of the best instances of the painter's hand having fulfilled his intention, in the Hall,—the success, now as then, consequent upon the longer experience, not the brighter genius. Mr. E. Butler Morris, too, in his *fresco* (No. 10), exhibits a better tone than the average. Mr. Wehnert's *King* (25) has a certain grandeur, meriting a word of praise: but the composition from which it is an excerpt is crowded; and some of the drawing (vide the naked child in the foreground) "a marvel to see." Mr. Severn's Priest's attendant, from his *Baptism of King Ethelbert* (34), is painted on an opposite principle: its tone being so timid and pale as to suggest the idea of decay, while the handling is smooth and masterly. But is not the costume chargeable with anachronism? There are good portions in Mr. Bendixen's Cartoon (No. 79).—We had, perhaps, better pass no further down the hall, warned by certain hieroglyphics in our catalogue. Let others then, "take up the tale."

The Sculptures.

Next to Mr. Mac Dowell's group of 'Love Triumphant,' stands one of *Sin Triumphant* (138), by Mr. Thomas Earle;—a performance of so much merit, as to make the absence of Sculpture's one crowning grace of expression more strongly felt than would be the case in a work of less pretension. We have, here, the figure of a beautiful woman,—naked as the earliest of the type was in Paradise; and, by the serpent at her feet, we make her out for

Eve. Beyond this, however, the reading becomes obscure, and we turn to that great annotator, the catalogue, for a further interpretation. On this occasion, we do not find it,—the only hint supplied by that document being the above allegorical title,—and are referred back to the work itself for the particulars of the action. This is as it should be—had the sculptor only been a little more express in the utterance of his meanings. The language which sculpture speaks should want no translation. A whole college of scholiasts can establish no intention for a work of this art, which the chisel has not plainly written there. The great monuments of the sculptor's power, in all time, have left nothing to the chances of subaudition—no room for the ingenuities of a *variorum* reading. Now, Mr. Earle's work—a figure very cleverly designed and handled,—in which, by the raised hand that shades the face and holds back the long falling hair, and by the sideward turn of the head to gaze down upon the tempter, variety of outline and movement is skilfully attained—yet gives us no means of fixing the particular chapter of the Temptation, which it narrates. Whether the fair originator of the sin that has tainted all the after generations of the earth, be in the moment of yielding to the subtleties of the first and most fatal of logicians,—or, having already tried his conclusions and detected the dreadful fallacy of his argument, is looking down on him under the terror of remorse and in the language of reproach—is not clearly decipherable in the marble text. As in the *Eve* of Mr. Marshall, exhibited here last year, the *sentiment* of the awful hour, heavy with its birth of sin and suffering, is wanting. That anything like an adequate expression of the tremendous destiny then accomplishing can ever be conveyed by Art the sculptor might deny, in answer to the demand for it—if the sculptor were at liberty to plead the incapacity of sculpture for that which he makes it undertake. But it is of the inspiration of true genius to attempt nothing beyond its means—never to exhaust the resources of its art—what it does to do fully, and seem to do easily. By its own sure instinct, it will avoid a subject which the materialities of its art cannot measure. *Eve* in Paradise, however, is, perhaps, at no part of her eventful tale, beyond the sculptor's handling. The fault is in the assumption of the allegorical title,—which claims the whole mystical story; and, forgetful of the unity and simplicity which are the essentials of the art, subjects her to requisitions out of her own proper walk. But though the mysteries and subtilities of the portentous theme cannot be reached by a form of presentment so material, yet in any part of the visible dramatic action the sculptor may surely present the human actor. The awful destiny of the particular moment may not be told in marble; but the poet-sculptor can fling its shadow on the mortal brow which he models, in his hour of inspiration. The penalty, which words cannot measure, the more limited vocabulary of sculpture need not attempt to express; but the awe and doubt—and human passion subduing these—that are the proper accompaniments of the act to which that penalty had been already assigned, are of the eloquence of sculpture—without whose exercise, she is, in her utmost perfection of forms, no better than a beautiful mute. We have dwelt at some length on this subject, once again, because there are many other works in this exhibition to which their argument is applicable; because a want of poetical thought—a deficient apprehension of the spiritualities of the art—is the fault of our sculptors; and all the other capabilities of the school are wasted, where these things are not added for their information and direction.—The same sculptor, Mr. Earle, has a group of *Abel and Thirza* (130), suggested by Gessner's poem; which, both in modelling and composition is deserving of high praise. In the latter particular, great variety and ingenuity of effect are obtained, without any disturbance of simplicity in the design, by the combination of the limbs, as seen from different points of view. The female face is a fault in the model; and we have some doubt whether the squareness about the lower part of the back, in the same figure, be not an exaggeration of the anatomical effect due to the sitting posture.

Mr. Patrick Park has two works in this exhibition:—*An Attendant Greek Huntsman and Dog* (136);

and a *Design for a Monument to Campbell the Poet* (141.) Mr. Park is fond of Greek subjects—a fondness, however, which he exhibits rather in the catalogues than in his works. It is in the former only that their nation is generally written down. We know not, for example, why this huntsman should be called a Greek. The cloak, or toga, clasped over the shoulder, is a sort of costume-indication—but belied in the very same text. What is Mr. Park's authority for asserting that the Greeks hunted stark naked in all other respects? Then, what characteristic, moral or professional, of the Greek have we, besides? If none, this mere arbitrary assignment of names is an idle assumption—an unmeaning pretension in art. Be the country of this huntsman what it will, he is no credit to the type. He resembles a great boy—and certainly a very strange-looking one. The face is from a living model, we must not doubt;—Mr. Park has scarcely imagination enough to have conceived anything so absurd; and it is curious to speculate on the taste that should have chosen it out of the world. It was surely not worth fetching all the way from Greece.—The Campbell monument, by the same artist, is, also, executed principally in the catalogue. The visitor, who would have any clear idea of most of its meanings, must be referred to that authority—the model itself taking no pains to make them known. The artist's pen works out the imperfect suggestions of his chisel. Wonderful things are revealed in the written description, of which no notion is suggested by the model itself. Mr. Park's work, like Lord Burleigh's shake of the head, says, it seems, a great deal more than anybody could suspect without a lengthy comment. Neither, after examining the elaborate performance in the catalogue, do we find any necessary connexion between it and the plaster one to which it professes to relate. Like the Burleigh shake, the modelled figures might, to our thinking, be just as plausibly explained in fifty other ways. Of the mere outward and visible design, we can give our readers some notion. The poet Campbell stands, at full-length, on the summit of a circular pedestal—with head upraised and foot advanced, soliciting, or rather *demanding*, inspiration, as he might in a stage *tableau*. Round this pedestal are a series of bas-reliefs, full of figures,—not one of which has a significant action or intelligible expression—but explained in a quarto page of small type, and indicating, it appears on that testimony, the fall, and slavery, and future restoration of Poland. Here, says he, on the right, you shall see the heroes of Prague—Kosciusko falling; that figure represents Sarmatia—in this “the sculptor identifies” Hope and Freedom.—On the left, “a brutal and unintelligent countenances indicate armed and ignorant oppression;” the figure at the bottom is the river Vistula,—who, according to the artist-author, is conducting himself very sentimentally.—Is it we? we are tempted again and again to ask, in answer to Mr. Park's catalogue-explanations.—“An armed figure, representing Force, points to an inscription over the gates of a city, as erasing from the page of history the independence of Poland, in disregard of the supplication of the kneeling figure crowned with a city, but disarmed:”—and so on, through a host of other assumed meanings where the spectator had not been able to discover any meaning at all. Why, this is the very language of the showman—the ancient device which draws a nondescript, and writes under it, “this is a horse.” A work like this is no better than a set of figured conundrums:—Sculpture it cannot be called—if Mr. Park means all these fine things, why does he not choose the clay or the marble for his exponent, instead of the catalogue?—or, why does he write himself sculptor in respect of his exposition? If the language of his art cannot make these things clear, then it is an abuse of the art to force it to the service. What it can record, it can record distinctly. If Mr. Park believes that his art cannot be read in her own language—interpreted by herself—if he thinks that, like Punch, she is a mere stuffed figure, to lend the sanction of her great name to any foreign gibberish which he may choose to utter instead of a spiritual presence, never revealed in any other light than her own,—if he persuades himself that she can be constrained by such conjurations as these—he has no vocation to minister in her temple. Sculpture is direct in her meanings,

and simple in their expression,—even where the expression is most lofty; clear in her utterance and serious in her tone, even where the tones are sweetest. All the better part of his art Mr. Park has yet to learn:—but he has a harder task before him still—to unlearn the coarse notions and extravagant opinions with which the true wisdom of the artist cannot co-exist.

The Dream (120), by Mr. Bernhard Smith, is another example of the abuse of the catalogue, to raise a set of images which the artist has had no power to suggest in his model. The latter is a very common-place representation of a girl lying in sleep, with a small figure of an angel apparently whispering in her ear. There is nothing, in either the form or expression of the sleeping figure, to lift us into the region of poetic thought; and if there were, the absurdity of the miniature angel would disenchant us. But in the catalogue, the artist grows poetical on easier terms; and informs us that his work embodies “a right fanciful theory, based on the traditions of other days,”—and that theory, we presume, is expressed in the following quotation:—“The dim shadows of times past, like the dusky shapes on which the eye rests at nightfall, please the imagination; for the soul loves to shed its own beauty on all things able to receive it, and is ever most willing to yield to them this attribute when obscurity hides much of their true nature from its view.” Now, what all this has to do with the very ordinary-looking lady reposing there in plaster, passes our apprehension; and if it be all indicated by the winged doll at her pillow, we can only say that the catalogue is needed to tell us so,—and that the artist is a better hand at a quotation than at a model.—*Aristides showing the Shell to the Vates* (121), by Mr. William Spence, is unfortunately broken, and has had to be joined together by iron bolts. The attitude and expression are good, but have nothing sufficiently characteristic about them—nor is there anything sufficiently indicative in the action—to suggest the name of Aristides. Not that, when the name is known, the work is not sufficiently answerable to its requisitions. The figure may stand for Aristides well enough. But, as we have, ere now, had occasion to remark, the work which not merely is suitable to the intentions of the sculptor when they are understood, but *proclaims* them in its own unaided language, is the only great and supreme work of sculpture.

We have here a few groups of the sentimental school:—*The Afflicted Mother* (122), by Mr. John Evan Thomas; *The Orphans* (124), by Mr. Felix M. Miller; and *The Wanderers' Home* (129), by Mr. Edward B. Stephens;—on which we must offer some words of remark. The second of these, ‘the Orphans’ is a work of much simple beauty; but holding out, in its beauty, the warning that the sentimental is dangerous ground for the sculptor. None of the affectations become his pure and spiritual art—which offers in this, as in other things, a valuable monitor for keeping the artist's intelligence healthy and his taste refined. It is by no means intended to be urged that the pathetic is to be excluded from the domain of sculpture; but the severity of the sculpture-tests demand that the artist shall exercise an enlightened judgment on the mode by which it is to be attained. In one of the most popular works of the class, the “Sleeping Children,” by Chantrey, the sense of the pathetic is raised, not by the determined attribution of the pathetic to the figures themselves, but by that deep slumber of unconsciousness, on the contrary,—that silent suggestion of a suffering ended and a pain passed away—that *absence* of the living expressions—which, in connexion with the young, fill the hearts of women with tears. The pathetic is suggested not pictured;—nature is copied, with no attempt to catch her phrasing, and the effect of her simplicity is instant and sure. But in this work of Mr. Miller's, the pathos is not left to arise out of the subject and its connexions, as it legitimately should, but sculptured with a too visible premeditation. The sentiment of their orphanage is expressed in the face and attitude of the two young inheritors of sorrow. They are deliberately and theatrically sad—wearing their calamity as a sign—their unparented condition is emphasized, and the sunny heart of childhood is put into sculptural

mourning. said—but the pathos, heart of the spectator, pictured face sink so deep affection, reproaches sculpture was made less for of the class examples with few years, Afflicted Mother, Art, a sameness of the sculptor sorrow “the of a suffering around her, common-place do so by the bereavement. Relieved again has a monument more familiar—the sculptor having repeated is difficult for fictions an experimental. original thing sculpture was accent, the vlogs. The of the outlines peries, clever Originality of—are what's grammar of Mr. Thomas purpose, as have said, h set of traditions fluence we know masters, how “The Wander class,—with treatment, to against which case, the C heart-sore and finely model suffering the “Home;” an upon her class will not await eloquently of some of the sacrificed to are too weak privation which limb nor feat wasted by the for a temporary cross. This in the truth, that it is rem its class, an affected or p There are on which we future occas SHAL As you have lation my mod at Westminster remarks upon perhaps may I original) comm with respect tained in it. I full force to t cant of the bu reading them. 1, Marlborough Kensl The perso a subject of this has been

mourning. For the Lichfield children, the gazer is sad—but these children are sad for themselves:—the pathos, in the one case, appeals out of the heart of the subject, and reaches the heart of the spectator; in the other, it is reflected from the pictured faces, and does not, we feel for ourselves, sink so deep. There is less of nature and more of affectation. Still, the work before us cannot be reproached with the sickly sentimentality which sculpture will not bear;—and these remarks are made less for its individual sake, than for the sake of the class to which it belongs, and of some other examples which have found their way, in the last few years, into the Academy.—The title of 'The Afflicted Mother' bespeaks a class of subjects familiar to Art, as they are abundant in the world,—the sameness of whose elements taxes the invention of the sculptor to make his figures wear their common sorrow "with a difference." Mr. Thomas's group of a suffering woman, with her children clinging around her, does not escape this temptation to the common-place; and all the less that it seeks to do so by the vulgar device of emphasizing the bereavement and making the sorrow attitudinal. Relieved against a raised tablet at the back, it has a monumental character; which gives a still more familiar aspect to its sentiment of mourning,—the sculptured grief that watches by the tomb having repeated the forms of its prescription till it is difficult for even genius to give to its demonstrations an expression which wholly avoids the conventional. Educate the sentiment as highly as original thinking may, it rarely produces itself in sculpture without betraying, by some phrase or accent, the widely diffused family to which it belongs. There is, nevertheless, in the management of the outlines and the arrangement of the draperies, clever modelling in Mr. Thomas's group. Originality of thought,—independence of imagination—are what so many of our sculptors want, who in the grammar of their art have nothing to learn. But Mr. Thomas's group we suspect of a monumental purpose, as well as character; and therefore, as we have said, he was surrendered by his subject to a set of traditions and recollections, from whose influence we know, by the examples of unquestioned masters, how difficult it is altogether to escape.—'The Wanderers' Home' is a group of the same class,—with something more of originality in the treatment, to mark the individual. The back-ground against which the figures are composed is, in this case, the Cross—the place of rest offered to the heart-sore and weary. The figure of the mother is finely modelled and composed; the face tells of the suffering that needs the shelter of that Christian's 'Home'; and the young head that has drooped upon her clasping arm, in the heavy sleep which will not await the composing of the limbs, speaks eloquently of the weariness of far travel. Still, some of the characters of the subject have been sacrificed to the artist's love of form. The figures are too well-conditioned for the tale of suffering and privation which he would have us imply. Neither limb nor feature, in the mother or her children, is wasted by the life of wandering, which has crept, for a temporary respite, to the shadow of the wayside cross. This is a defect in the eloquence, as well as in the truth, of the work;—but its great merit is that it is remarkably free from the conventions of its class, and has, in its pathos, nothing of the affected or pseudo-sentimental.

There are yet a few works more in this collection, on which we reserve some words of remark for a future occasion.

SHAKESPEARE'S BUST AT STRATFORD.

As you have done me the honour to mention with approbation my model of 'Shakespeare,' in the present Exhibition at Westminster Hall, I venture to send you the following remarks upon the data on which I have founded it; which perhaps may be interesting as containing some (I think original) comments upon the bust at Stratford-upon-Avon, with respect to the internal evidence of authenticity contained in it. It will be evident, however, that to give the full force to the remarks (such as they are), that a good cast of the bust at Stratford should be examined while reading them.—I have, &c. JOHN BELL.

1, Marlborough Terrace, Victoria-road, Kensington, July 7, 1845.

The personal appearance of great men is naturally a subject of interest to their fellow-creatures—that this has been so up to the present time with respect

to William Shakspeare (who has bequeathed to us so inestimable a legacy in his writings) is evident from the number of heads that lay claim to be portraits of him, bearing, it must be confessed, in many cases, but slender resemblance to each other; from this cause, no doubt, thus expressed by Mr. Boaden who, in his 'Inquiry into the Authenticity of the various Pictures and Prints of Shakspeare,' says, "Every thing was during my youth warranted *him* that had a high forehead, little or no hair, and the slightest look of the known portraits of him." Having ventured to attempt the modelling a whole-length portrait of the divine Bard, and the result differing in many respects from any whole-length representation as yet executed of him, it seems but reasonable that I should state the data on which it is founded. Resting much on the authority of others, and especially of Mr. Boaden in his above-mentioned work, I shall venture to add my own ideas of the internal evidence contained in the bust existing over the Poet's tomb at Stratford, which I have taken as the foundation of my work, and also its accordance with the Chandos portrait.

The Stratford bust is thus spoken of by Mr. Boaden. "There is no doubt," he says, "that it was put up shortly after the Bard's death by Dr. Hall, an eminent physician, who married one of Shakspeare's daughters, and it is to be presumed that he would take care that it should offer more than a general resemblance to his illustrious relation." There is no doubt that at that time there existed quite sufficient data for a portrait; indeed, on a careful examination of the Stratford bust, I must say I feel convinced that it was worked from a cast taken after death, from the head and features possessing appearances not otherwise to be accounted for or reconciled. It is observable, that although the bones of the head and form of the skull are in the bust fine, yet from the want of knowledge displayed in the other portions of the portrait, especially in the disproportion of the arms and hands, that it was executed by one not much superior in his art to a common mason.

It will be allowed that such a workman might be capable of copying into a stone bust, by a system of measurement somewhat similar to what sculptors now use, any form in a cast from death, which would not have to be altered in a bust representing a living person, but wherever he had to alter and imbue his alteration with truth, nature and expression, his knowledge would fail of producing these qualities. Now, on a careful examination of the bust in question, it is remarkable that all those parts which would have to be altered in a bust from a cast from death, such as the eyes, which would have to be opened, and the mouth to be imbued with life, (both which operations are delicate and require knowledge,) are very poor indeed, and unnatural in execution, while all those portions which would not have to be altered, such as the form of the skull, the line the nose makes with the forehead, and also the bones of the face, are fine and individual, far beyond the fancy or conception of him who could execute the eyes, mouth, and rest of the effigies at Stratford in the manner in which they have been done. Also, these very portions of the face, viz. the eyes and mouth, are the only parts which do not agree with the Chandos and other best accredited portraits, while the most evident coincidence (the difference of age at the times being considered, and it being also most clearly evident that one was not copied from the other) exists between the two portraits in all other respects. The forehead, with its remarkable double fullness in the temple, one fullness lying backward than the other, is identical in the two, the joining of the brow and nose, the arch of the brow, the space of orbit left for the eye by the brow, &c., nose, and cheekbone,—the cheekbone itself, the form of the nose and the jawbone, and the general proportion and placing of all the features exactly agree, while the eyes and mouth are dissimilar. In the Stratford bust the eyes are staring, having been opened just in the manner that the eyes of casts from nature are often opened by plaster-workers, and the mouth is opened and altered from death just in the mode to be expected from one who, not possessing the knowledge requisite to restore the living expression, no doubt gave yet sweet, has substituted an unmeaning smirk, giving the bust a mouth indeed (as I have said before) which is not like *any* mouth, especially not

that our Poet could have had, for who ever saw a great and eloquent man with an inexpressive mouth?

Turning now to the Chandos bust, we see the eye and mouth—though exactly similarly placed in the head with respect to the rest of the features, yet beaming with intellect and expression—resembling remarkably also the eyes and mouths of all other portraits of Shakspeare of any authority. This may well be accounted for, for in life those features being the most direct channels of intelligence from one being to the other, their resemblance seems to be retained by all the living portraits, and it was only when closed in death that they ceased to rivet and charm.

With respect to the long upper lip, although decidedly not a handsome feature, (which may have caused many portraits of Shakspeare to flatter him in this respect,) yet it may be by no means unpleasant when it harmonizes with the rest of the features, as may be observed indeed in the Chandos portrait, which seems to have the best claim to authenticity after the Stratford bust.

That Shakspeare's face had this peculiarity there can be little doubt, from the agreement in this respect between the bust and the Chandos picture, although in the former the drawing of it down in a cast from death, or the facile way of obtaining a likeness by exaggerating a leading feature, may very likely have operated in producing an undue length.

The late Sir Walter Scott, besides having the honour of approaching perhaps the most nearly of all men of late times to our divine Bard in the number, truth, and individuality of his characters, also bore, as his portraits show, a considerable resemblance (particularly in the length of the upper lip) to the Stratford bust of William Shakspeare.

It is the principle of our law that a man is considered innocent till he is proved to be guilty. In this case two portraits not contradicting each other claim to be authentic. One surmounts the Poet's grave in Stratford Church, which we have every reason to believe was put up by his family shortly after his death; the other, supposed to be painted by Burbage, (Shakspeare's companion and fellow actor) is to be distinctly traced from Taylor our Poet's original Hamlet, to Davenant, to whom he left it by will, through various hands, to its present possessor, his Grace the Duke of Buckingham.

The facts, when no proof to the contrary exists, (as is the case in the present instance,) must be allowed to constitute of themselves a perfect claim to authenticity; but were we indeed driven to circumstantial evidence, which I contend we are not in this case, what can be stronger proof of their authenticity than their perfect agreement (though certainly not copied one from the other, as may be seen on comparison) in all points in which they could coincide (the difference in age being considered), and one being from life and the other from death? They are indeed two witnesses which, from different situations and without collusion, tell the same story.

With this conviction, and an earnest desire to steer conscientiously by these data, I modelled my statue.

For the rest, the Poet is represented in the costume of the time. Studying in no school but that of nature, he is supposed in the open air in his retirement at Stratford, whither he is reported to have withdrawn periodically from London, no doubt to compose his wonderful works. The age chosen is about forty (between the dates of the Chandos picture and Stratford bust), a time of life when usually the mind having attained its highest state, the body has yet lost none of its vigour.

I conclude these few remarks with a quotation from Mr. Boaden's book, as bearing upon the general unaffected appearance Shakspeare may be supposed to have possessed.

"If we read over the contemporary allusions to Shakspeare," says Mr. Boaden, "when the writers were not obviously irritated by his success, we find the most cordial assent to his great and amiable character: he is admirable in the quality or vocation he professes, he is the wonder of the age for his genius, and that was not for an age but for all time; as a man of business he is strictly correct and honourable, as a friend and fellow, as well as writer, his mind and hand go together. He is the gentle grace of society, and redeems the profession he adorns from the galling

odium illiberal prejudice had chained about it. Aubrey," he continues, "has added something to these pleasing features. He tells us that 'he was a handsome well-shaped man, very good company, and of a very pleasant and smooth wit.'"

Of the celebrated *Fesch Collection*, a few fine pictures have been brought to England by Mr. Artaria, of Golden-square, who allowed us the pleasure of seeing them. *Andrea Mantegna* is a master whose productions do not need rarity to enhance their value; yet they possess this adventitious recommendation, at least throughout Cis-Alpine Europe. The British Islands contain, we believe, but two easel-specimens besides the one just imported: Mr. Vyryan's 'Triumph of Scipio' [exhibited last year—see our notice, No. 864], and Lord Pembroke's 'Judith,' a small distemper-piece, likewise very remarkable. The work now to be described appears to be an oil painting on panel of moderate cabinet dimensions, and represents 'Christ's Agony' before his betrayal. An agony indeed the powerful pencil of Mantegna delineates it, by the means of intense emotion, subdued in the features, manifested through the entire form, without a single effort, not to say distortion, of fibre, muscle, or member—by an attitude that bespeaks supplication mingled with submission—the most anguish-stricken though most resigned obedience, by an up-turned look that indicates both a mute, meek prayer for the bitter cup to pass, and *amen* if it must be drained. Dignified, concentrated expression seldom went beyond this: *Raffaello's* 'Man of Sorrows' never, we think, surpassed it. To the Three Disciples we cannot accord so much praise: they are, it is true, as dead asleep as any toil-worn men could be, but the too-natural often becomes ludicrous and vulgarish. Besides, they are ill-drawn, and the sleep of death itself would scarce have brought them repose in such uneasy postures; they resemble wooden images thrown face uppermost on the ground. Judas and his companions, small, delicate, gem-like figures, approach procession-wise from the city gates. Rabbits sport near the disciples, perhaps to show their slumber is preternaturally sound. These, and various birds which adorn the landscape, are pencilled with an illuminator's care. For the landscape itself we have not a word in praise, nor even in excuse, unless to call it "curious" be so; and curious enough it is, the Garden of Gethsemane appearing as if cut out of box-wood, and the pinnacles of Zion as if logs and beams, smoothly planed, of the same material, built them up, on the principle of piled muskets, or the corn-stack formation. Mantegna's master, Squarcione, had good artistic reason, no less than a domestic one (offence for his jilted daughter), to exclaim against the hardness and unnaturalness of such painting. His pupil profited alike from his enmity and his previous friendship, his censures and his praises: he avoided these faults, to a great degree, afterwards. Mantegna's earlier works alone, amongst which we rank this specimen, exhibit them with any importunate prominence. The colours have a sweet, brilliant, and mellow character, we might add somewhat of the primitive Venetian style, and perhaps would date the work about the period when he became Bellini's brother-in-law, and so far forth his imitator. Gold seems to form the whole underground, and to shine through the pigments; it decorates after the old-fashioned style many of the symbols and accessories. Very timid manipulation here and there would confirm it a youthful attempt. Mr. W. Conyngnam is the present proprietor. A 'Sea-port,' by *Claude*, may well be called a gem, having the transparency and lustre and hue of an emerald. *Claude* prefers the soft green, though a rarer and less characteristic tint, to the dark blue of the Mediterranean waves, the *cinopia ponton*, as Homer entitles them, who, however, always speaks of the "black-watered" fountains likewise, and of both with a love for this cool tone which of itself almost proves him an inhabitant of Asia, where the element shelters itself within the duskiest, shadiest recesses, and refreshes even the imagination when described of the darkest appearance. Poets of more temperate climes are apt, on the other hand, to paint water in comparatively bright and warm colours. *Æschylus* talks of "laughing" surges, *Sophocles* of the "hoar" sea; "azure," "gray," "sun-clad" billows, are favourite

epithets among such writers. The painter-poet *Claude* perhaps found a green sea and a blue sky melted well into each other, yet produced no monotonous effect, nor ran the danger of a frigid one, which blue and blue seldom escapes. We shall mention but a third *Fesch* picture at Mr. Artaria's, the noblest *Backhuysen* we have ever beheld this side of Berlin, and in composition alone less sublime than the sea-piece there [*Ath.* No. 526]. It is very large. The grim, livid-gray flood laves restless, as if its multitudinous brood of sea-lions, that just show their manes and tails above it, were about to burst into a roar and clamber up the huge ocean-cradles it rocks to and fro, seeking what they might devour; they smother their rage, however, for the present, or merely swallow one another, while they ramp around and around their expected human prey, to whet their appetites. Its workmanship exhibits none of the usual *Backhuysen* hardness.

The disputed *Holbein* has been again placed in the National Collection, and is now hung, as it ought to have been from the first, at fair eye-level with the spectator, so that it no longer eludes, but encounters public criticism. This replacement we think judicious, and much manlier on the part of the Trustees than a withdrawal of the portrait. Were every disputed article withdrawn, one-third of the pictures would disappear! And among them some of the very best performances too, e.g. *Correggio's* 'Christ in the Garden,' *Raffaello's* 'Julius,' *Leonardo's* 'Christ and the Doctors,' *Michael Angelo's* 'Dream.' Positive repulsiveness should alone entail ejection. Applying this rule impartially to all pictures, originals or not, *West's* 'Last Supper,' *Angelica Kaufman's* 'Religion,' *Guido's* 'Christ and St. John,' would find it difficult to establish a right of residence, while the above-said portrait, even if un-authentic, well deserves its station as a capital production, full of truth, nature and character. Close examination has not helped us to a better epithet than we hit off for it by guess when it hung at a distance—"Holbeinesque;" but near inspection made one point manifest,—the work is far from an obviously indubitable *Holbein*, and whoever thought otherwise, must be equally far from infallible connoisseurs. Some persons imagine hardness of line and coarseness of feature quite enough to constitute a genuine *Holbein* portrait: no such thing; extreme subtlety of shadowing or modelling, and spiritual pencilling throughout, are requisite likewise. In both these latter qualities, we think the picture here spoken of deficient; and we feel somewhat amazed how those veteran critics, the Trustees, could, with it under their very eyes, overlook its suspicious appearance, if they deemed it an original notwithstanding. It is true that ninety-nine out of every hundred amateurs—we might say connoisseurs—would pore themselves purlied over its beauties sooner than perceive its defects just mentioned, and will now condemn the portrait altogether, not because it has faults, but because they have no longer any faith that *Holbein* committed them. Apropos of the preceding observations, let us give a list of the Trustees who form the æsthetic Areopagus of Trafalgar Square, and, like the ancient Athenian council, often judge in the dark:—Duke of Sutherland, Marquess of Lansdowne, Marquess of Northampton, Earl Grey, Earl of Aberdeen, Earl of Ripon, Lord Ashburton, Lord F. Egerton, Sir Robert Peel, Bart., Sir James Graham, Bart., Lord Montagu, Lord Colborne, Sir M. A. Shee, Knight, Samuel Rogers, Esq., William Wells, Esq. It will be recollected that one of our Areopagites (the Premier) impeached them all, in the Commons, of incompetence, when he announced their design to "fortify their judgment," henceforth, by the judgment of artists and picture-dealers. So much for the trust-worthiness of trustees!

We have received a letter from the Rev. J. Sandford, with divers "new proofs and illustrations," and *pieces justificatives*, about his 'Bacchiacæas,' but cannot return yet again to this subject, after having discussed it at large on three several occasions [*Athenæum*, 1839, pp. 452, 508, 597.] As regards the two other supposed *Bacchiacæas*, which we happened to say [No. 920] had also been once in his

collection, the error, if such, is of no importance; we took our information from the pulpit, and that, albeit the auctioneer's, seemed pretty good authority. However, the substantial assertion was true; a second brace of *Bacchiacæas* have crept into public, and doubtless, many more will follow, until specimens of a master that have hitherto been as rare as black swans, become as plentiful as blackberries, though not half as valuable. Of the so-called 'Andrea del Sarto,' likewise advertised upon by us in our account of Mr. Wright's sale, [*ante*, p. 592] we must beg leave to reiterate, unqualified, our opinion there put forth; but whether do we or Mr. Sandford most "undervalue this artist," when we deny, and he asserts him the painter of an indifferent picture? Again let us ask where Mr. Sandford came at the dictum of Michaelangelo he quotes—that Andrea was "without a fault!" Michael seems a person very little given to sweeping panegyrics. Del Sarto obtained the name of "Andrea Senzaerrori," indeed, but from a much less circumspect pronouncer—the public. To conclude our brief reply, some opportune circumstance may perhaps enable us ere long to notice our correspondent's brochure on his 'impannata' picture, which, it appears, is a candidate for the honours of *Raffaello*-ship, and encourages its revered proprietor to enter the arena against the Grand Duke himself.

MUSIC AND THE DRAMA

PHILHARMONIC SOCIETY.—The programme of the last concert included music by Sebastian Bach, Handel, Mozart, Beethoven, Weber, Spohr, and Auber. We do not recollect one so wide in range, or the promise of which was so well fulfilled in performance. The *sales* were Bach's Pianoforte Concerto by Mr. Moscheles, of which we have already spoken, [*ante*, p. 523], and Spohr's *concertante* for two violins, by MM. Sivori and Sainton. To ourselves this brought the peculiar pleasure of a long-expressed wish fulfilled. Whereas Spohr's own congregation, whom it was natural to presume well read in his compositions, have been willing to tarry among his oratorio-like operas, or his operatic oratorios, ('The Last Judgment' excepted from this epithet,) to uphold his later symphonies as marvels of "fancy and spirit," in short, to prop up works, which no partisanship can maintain in public favour,—we have for years been longing to hear some of the composer's works written in youth had passed, or freshness of idea was disregarded for the curiosities of construction. Foremost among these are his violin duets, whether unaccompanied (a treasury from which the givers of chamber-concerts turn aside with curious pertinacity) or with orchestra, as the one given on Monday. Anything more pleasing in subject, more finely dialogued for the instruments, or more brilliantly adapted to display the players could not be desired. The spell at last is broken, and we trust that the whole series of compositions, unknown here, will be performed. We must next say a word of Mendelssohn's 'Meerestille' overture, which was probably never enjoyed so much; and certainly was never so well played in London before. The amplitude of the introduction, with its deep, rich, and magnificent chords—the brilliancy and freshness of the *allegro* (recalling, if one may be fanciful, the sea-triumphs of the poet-painters, or at least the marvellous pictures of the Flemings, where the very canvas wreathes and curls into flashing waves, and the gazer feels the gushes of sunshine, and hears the "piping" of the masterful but not unfriendly breeze)—the close, which shadows out the arrival and anchorage of the great ocean-traveller, amid the acclaim of thousands;—these, we apprehend, reach the highest excellence in musical description, and point its limit. The other instrumental pieces were more familiar. All went well: the minuet in Mozart's G minor symphony getting an *encore*. We have purposely refrained from measuring Mr. Moscheles' success in conducting the Philharmonic orchestra from concert to concert; but, in taking leave of the meetings for the season, feel that a few words are due. None who heard the performances of Monday can doubt the progress made by the band. Save when under Dr. Mendelssohn's baton it has never been so nearly right—so near sen-

stiveness, subordinati directing r pass, under been obvio Our play over, hardl the presti even less would be s pretext for rather than make matt saddled wit cordingly t ever recusa ries existi the existi takes in the for which t yet, in spite into someh nezco-fort whole, in sh to discuss but still a of the com impossibili indifferent inestri the German m style: but retrospect stance, we monic orch ducted as b

MUSICAL the past we Hospital— de Dietz; an accomplish The ranks thinning, in town so beginning t seems now The new France the made in th Desert, wh their right of arro charitarily M. David appeals to seriously p is praise al by Pacini upon.

DR. CR. "The Gar ing which the Belgia Mr. Bun of perform decided by outlay of Opera. M chorus-ma compose fe chefs-d'œu pany is not effects as a mand. T "Les Diam of La Thill du Demon Opera:— with its in Minapouf, "Le Domi on the sa even high us not be shall see a piquant m be grateful.

sitiveness, so near spirit,—so near, in short, the subordination of the executive machine to the directing mind. That this has been brought to pass, under discouraging circumstances must have been obvious to all who attended the rehearsals. Our players, when the first hour's novelty was over, hardly endured Dr. Mendelssohn, with all the prestige of his brilliant reputation; and were even less disposed to submit to a resident, who would be strict in rehearsal, and against whom a pretext for cavil was offered by his being a *special* rather than a *general* composer. As if, moreover, to make matters more trying, Mr. Moscheles was saddled with the Directors' "hard bargains." Accordingly the band was in the beginning more than ever recalcitrant:—and certain among our contemporaries unreasonable. Faults were counted, which, in the existing state of affairs, were inevitable:—mistakes in the programme, charged to the Conductor, for which the Directors only were answerable. And yet, in spite of all this, the orchestra has been brought into something like discipline and docility; *pianos*, *mezzo-fortes*, accents, and *rallentandi* indicated,—a whole, in short, produced; incomplete, and subject to discussion, as every reading of great works is, but still a whole, and as such a novelty. The story of the commencement of this season proves the impossibility of our ever falling back into the old indifferent system. We do not know what young *maestri* there may be in Germany; and we hold to German music given in German and not French style: but these things allowed for, with deliberate retrospect of every difficulty and every circumstance, we feel that by no one could our Philharmonic orchestra have been so satisfactorily conducted as by Mr. Moscheles.

MUSICAL GOSSIP.—The best of the concerts of the past week have been those given for the German Hospital—by *Madame de Lozano*:—and by *Madame de Dietz and Mille. Boehkoltz*, the former a steady and accomplished pianoforte player of classical music. The ranks of the musicians, however, are rapidly thinning. The Opera will retain the Italian vocalists in town some five weeks longer, but the rest are beginning to disperse, and the business of the season seems now pretty nearly closed.

The news from abroad is unimportant. In France the only stir in the musical world is that made in the courts of law by the proprietors of 'The Desert,' who seem prepared to extend and defend their right over its performances, down to the execution of *arrangements*. This savours of rapacity and charity: to the point of making us hope that M. David will fall into better hands in future appeals to the public. He has been already seriously perilled by the *fermeurs de son talent*. There is praise abroad of the 'Buondelmonte' a new opera by Pacini: but Italian rumours are not to be relied upon.

DRURY LANE.—*French Opera.*—Driven from "The Garden" by an august ban against the building which houses the Anti-Corn-Law Leaguers, the Belgian company is maintaining its ground in Mr. Bunn's domain. While we suppose the choice of performances to have been in a great measure decided by necessity, we regret that so large an outlay of their energies has been devoted to Grand Opera. Much good may result to our stage-managers, chorus-masters, persons who write and persons who compose for the theatre, by the introduction of the *chef-d'œuvre* of *l'Académie*; but the Belgian company is not numerically strong enough to give such effects as the works of Halévy and Meyerbeer demand. Then we are encouraged by the success of 'Les Diamans,' (even in spite of our remembrances of La Thillon the original *Catarina*) and of 'La Part du Démon,' to wish for more of the French Comic Operas:—such, for instance, as 'L'Ambassadrice,' with its inimitable rehearsal scene of *Le Sultan Mianpouf*, and its breakfast with *Madame Barneck*, or 'Le Domino,' which, as our readers know, we place on the same shelf as Rossini's 'Barbiere,' and even higher in right of its *libretto*. However, let us not be impatient. One day, it is to be hoped, we shall see all London enjoying these excellent and piquant musical comedies; and, meanwhile, let us be grateful for the power of widening our range by

getting some insight into the serious works recently produced in Paris: given (which is everything) in the true national and traditional style, and by artists of no mean excellence. The last serious novelty has been Halévy's 'La Reine de Chypre,' a heavy story—as all the Londoners, familiar with 'The Daughter of St. Mark,' must own:—mated with heavy music deprived of a wonted contrast* to accommodate the overweening ambition of the Parisian *prima donna*, Madame Stoltz. Yet M. Halévy, as the scholar and follower of Cherubini, as a sound writer, and a picturesque distributor of his orchestra, deserves more attention than he has hitherto got, or is likely to get in England. There are parts in his operas where strong will almost does the work of invention; witness the first and second acts of 'La Juive,' and many passages in the *shrewd* rather than sprightly music of 'L'Eclair. The third act of 'Guido e Ginevra,' too, is noticeable as a piece of combination; the first, second and third want of this clever composer being freshness of melody. To this he has never attained, save, perhaps, in the well-worn 'Pendant la fête,' ('Guido,') and the Drinker's Chorus ('La Juive,')—'La Reine,' is singularly devoid thereof, since the *romance* sung by Gerard behind the scenes, and the duet between the tenor and *Luisignan*, are the only two *morceaux* which can be called pleasing.—Of far different quality is M. Meyerbeer's master-piece, which has been repeated with increased success. It is now, we apprehend, generally admitted by musicians that 'Les Huguenots' is one of the most remarkable pieces of effect in existence: yet the amount of what may be called melody which is contained in its five acts, is very small. Further, on examination, it will be found, that in place of symmetrical construction, as that word used to be understood, M. Meyerbeer has perpetually availed himself of a device, plausible, perhaps, rather than scientific. He has wrought in fragments; he has also employed the couplet-style of repetition (generic of French opera) to which the Mozarts and Beethovens and Webers never deigned to have recourse. Thus the innumerable changes of *tempo* in the three duets render them all but unmeaning when transferred from the stage to the orchestra; thus, in the superb conspiracy scene of the fourth act, the immense final effect is but a repetition of the first slight sixteen-bar melody, 'Pour cette cause sainte,' (already once repeated before), with a rich accompaniment and a few bars of *coda*. We could give a dozen other examples. The finest example of elaboration and continuity which the opera contains is in the *stretto* to the final *trio*, where the old Lutheran *corale*, and the March of the Massacre are, in turns, employed to heighten the climax of ecstasy and self-devotion of the three principal characters on the stage. So admirably is this managed and sustained as to assure us that M. Meyerbeer has not employed the fragmentary method, as some fancy, out of poverty:—but out of predilection. The above offers no review of a work so grand and complex as to defy treatment in confined space and to demand frequent and familiar hearing ere its proportions are fully understood; but a few hints towards the comprehension of it which may not be valueless as a clue. We must wait for other opportunities to call attention to other characteristics and passages of detail, worthy of study and discussion; satisfied in the meanwhile with the impression which this Belgian company has produced. A fondly-treasured national prejudice has been overthrown by its performances.

MISCELLANEA

Mr. J. O. Halliwell.—In the last number of the *Athenæum* an observation was made relating to me, which could only have been prompted by extreme malevolence of feeling; and I trust you will have the goodness to insert the present reply to it in your next. Your assumption that the paragraph in the *Sunday Times* was written by one of my friends, is, as far as I can discover, totally incorrect. Although that paragraph has evidently originated in the kindest feeling towards me, and it puts the matter alluded to in a fair and just light, neither

* The canonical length of French serious Opera, (five acts) naturally led to the employment of two *cantatrices* of the first rank; and this, of late, to the more artificial distinction of executive brilliancy from dramatic passion. Thus in 'Robert' we have *Elise* and *Isabella*; in 'Les Huguenots' *Marguerite* and *Valentine*; in 'La Juive' *Eudoxie* and *Rachel*. A second *soprano*, as the voice is used in Italian opera, is rare; rarer still a *contralto*.

I nor any of my personal friends whom I have asked have the slightest knowledge of the source whence it came. In fact, it contains several errors, of little importance with respect to the moral question involved in it, which I or my friends should have avoided. But, sir, you publish in your journal that you find something unsatisfactory in my conduct in this matter. I confess I am somewhat at a loss to understand your meaning. Trinity College, Cambridge, has never pretended to bring any charge against me, to my knowledge; and, as far as the British Museum is concerned, the principal librarian has avowed to me that they have no charge to make. Perhaps you have some charge to make against me, of which, if such be the case, I certainly ought not to be left in ignorance. It is true, I am printing a statement in defence of myself,—not against Trinity College, nor against the British Museum, but against the base calumnies which have been most industriously spread abroad, which (as far as I and my friends have been able to trace them) have originated with certain individuals, and which must have been the result of personal ill-feelings towards myself. I am, &c. J. O. HALLIWELL.

Islip, Oxfordshire, July 7, 1845.

[Considering the painful position in which Mr. Halliwell stands before the public, we shall say nothing more in reply than is required for our justification. Surely Mr. Halliwell forgets that his friend's statement, or the statement written, it is admitted, "in the kindest feeling towards him," was copied into the *Athenæum*, and therefore any comment which did not carry its own justification would prejudice the journal, and not Mr. Halliwell. But so little malevolence had we, that we never even adverted to the subject, though often discussed in literary circles, until that friendly statement was put forth,—which censured, in no measured terms, the conduct of those who had held it their painful duty to order the exclusion of Mr. Halliwell from the Museum, and which expressly called on the press to pronounce judgment. Even then, we did not say, as Mr. Halliwell asserts, that we found something unsatisfactory in his conduct, but in the explanation—for which, of course, Mr. Halliwell was not responsible. Mr. Halliwell, indeed, now adopts it,—some errors "of little importance" excepted. We are sorry for it,—for we cannot alter or qualify our opinion that it is unsatisfactory.]

Singular Discovery.—At the close of last year, the neighbourhood of West-street, Smithfield, was for days completely besieged by the public to gain admittance (by tickets!) to some miserable houses on the banks of the Fleet Ditch. All this excitement was created by two lengthy paragraphs in the *Times* of the 6th and 16th August last. The main interest of the affair consisted in the discovery of "two human skeletons, which were taken to St. Bartholomew's Hospital!" This well-written falsehood, for such it was, had the effect of forming the groundwork of I know not how many narratives, prints, and pamphlets of all sizes and prices. It even produced a drama at one of the minor theatres. The last "singular discovery," at White Conduit-field (*Times*, 27th June), is of the same stamp. The story of the sculptured chamber—stone coffin—human bones—weapons enriched with gold—and coins, bearing the date of 110—is doubtless by the same hand. The pitiful scribbler, who perhaps ekes out his miserable existence by these interesting narratives, will perhaps become more expert with such increasing patronage. Verily, the author of the 'Curiosities of Literature' might make a much longer chapter under the head of "A History of Events which have not happened."—Yours, &c.

29, Cow Cross-street,

July 8, 1845.

E. B. PRICE.

FIFTEENTH MEETING OF THE BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.

[From our own Correspondents.]

MONDAY.

SECTION A.—MATHEMATICAL AND PHYSICAL SCIENCE.

'Remarks on the Periodicity of Magnetic Disturbances,' by the Rev. H. LLOYD.—When we examine, for the first time, the chart of the changes of one of the magnetic elements during a day of disturbance, we do not hesitate to pronounce that the causes which produce these changes, so apparently capricious, belong to the class which, from our ignorance of their laws, we are accustomed to denominate "accidental" or "irregular." Experience, however, has shown that these phenomena, and therefore also the forces which produce them, are *subject to laws*, which require multiplied observation alone for their development. A few months of systematic observation is sufficient to show that these apparently abnormal movements of the magnet recur more frequently at certain hours of the day than at others. Prof. Kreil seems to have been the first to notify this remarkable fact. In a letter addressed to M. Kupffer, dated in January 1839, he observes, that "all hours of the day do not appear to be equally favourable to the development of this phenomenon;" that disturbances begin "much more frequently in the evening than in the morning hours,"

and "hardly ever begin in the latter hours of the forenoon." In a letter addressed to Col. Sabine, dated in July 1840, Prof. Kreil has entered more minutely into the question, with the light of the observations of an additional year. He there observes, that "the least disturbance takes place in the declination from 8 to 10 A.M., and the greatest from 8 to 10 P.M.;" that "the declination is increased by the disturbances of the forenoon and middle of the day, and diminished by those occurring in the evening hours;" that the effect of disturbances upon the horizontal intensity is, in general, a diminution of that element, this diminution being however more considerable "during the hours of the night and morning, than in the forenoon and afternoon." A more elaborate examination of this question has been since made by Col. Sabine, in the discussion of the results of the first two years' observations, made at the Magnetic Observatory of Toronto, under the direction of Lieut. Riddell. The mode of examination is, for the most part, the same as that of Prof. Kreil, namely, to separate the individual results, which differ from the monthly mean, corresponding to the same hour, by a quantity exceeding a certain arbitrary limit; to treat them as the effects of perturbing causes; and to examine the frequency of their occurrence at the several hours of regular observation. By this mode of examination Col. Sabine has been led to the result—a result partly agreeing with and partly differing from that deduced by Prof. Kreil—that "the causes which produce easterly deflexions have their maximum frequency of effect at ten hours, and those which occasion the westerly deflexions their maximum at twenty hours. The minimum of both occurs nearly at the same hour, viz. about two or four hours." Analogous conclusions are deduced respecting the disturbances of the horizontal intensity. These disturbances, which are on the whole subtractive, have their minimum at 4 P.M., the hour of maximum intensity; their maximum, on the other hand, occurs about the time of the nocturnal minimum of the intensity, or from ten to sixteen hours. Col. Sabine then proceeds to compare the monthly means at the several hours of observation, as deduced from the whole body of the observations, and as deduced from the remaining observations, when the excessive deflexions already referred to are laid aside. Of the propriety of this separation, and of the results thence deduced, Dr. Lloyd said that he would not now speak; as the remarks which he had to offer had no immediate connexion with that question. With respect to an annual period in these remarkable phenomena, Prof. Kreil and Col. Sabine have arrived at different conclusions. According to Prof. Kreil, "the perturbations are much more frequent in the winter than in the summer months;" and that, not merely because the cause which produces the regular diurnal change is then more feeble, but also because (according to Prof. Kreil) the disturbing forces are then actually of greater intensity. According to Col. Sabine, "the disturbances [of declination] appear to be distributed throughout the year without any marked inequality either as to number or direction," except that their number appears to preponderate somewhat in the month of October. With respect to the horizontal intensity, Col. Sabine appears to agree with Prof. Kreil, and to find that the number of observed disturbances of that element is greater in the winter than in the summer months.

Having thus stated the conclusions which have been hitherto drawn, in connexion with this subject, Dr. Lloyd proceeded to lay before the Section the results to which he had himself arrived, by a different mode of investigation, as applied to the observations made in the magnetical observatory of Dublin.

The problem which he proposed to himself had for its object to determine the law of probability of disturbances, as dependent upon the hour of the day, and upon the season of the year—a question, the solution of which will be seen to be of very great importance with reference to any physical theory of the phenomenon. The methods hitherto applied, although they indicate in a general manner the times of greater and less disturbance, do not solve this question. In the investigations of Prof. Kreil and Col. Sabine, no account is taken except of disturbances exceeding a certain arbitrary limit; and, with respect to these, the results are not combined in such a manner as to give the law in question. The deduction of

this law, although somewhat laborious, is nevertheless simple in principle. We have only to take differences between each partial result and the monthly mean corresponding to the same hour, and to combine these in the same manner as the errors of observations (to which they are analogous) are combined in the calculus of probabilities. Thus, the square root of the mean of the sum of the squares of these differences is a quantity analogous to the mean error, in the partial observations of a constant quantity; and the probable disturbance at any hour is inferred from this, by multiplying it by a constant factor. The values of this function (which Dr. Lloyd proposed to call the mean disturbance) have been deduced for the several hours of observation in each month. The corresponding values for the entire year are deduced from those of the separate months, by a repetition of the same process; they are given, reduced to minutes of arc, in the following table:—

1	3	5	7	9	11	13	15	17	19	21	23
2°16'	2°09'	1°09'	2°45'	3°46'	4°10'	2°31'	2°52'	2°16'	1°03'	1°07'	1°04'

The mean daily disturbance, deduced in a similar manner from the mean disturbance corresponding to the several hours, is 2°56'. It will be at once seen, from the mere inspection of these numbers—or, still better, by projecting them in a curve—that the mean disturbance follows a law of remarkable regularity, as depending upon the hour of the day. During the day, i. e. from 18 to 6 hours, it is nearly constant. At 6 hours, i. e. at sunset, it begins to increase; it arrives at a maximum a little after 10 hours; it then decreases with the same regularity, and is reduced to its constant day value, about 18 hours, i. e. at sunrise. The maximum value, at night, is about double of the constant day value.

The function whose values have been hitherto considered is independent of the direction of the disturbance. If, however, we take the sum of the squares of the easterly and westerly deviations separately, it is found that the easterly disturbance preponderates during the night, and the westerly during the day, the former being much more considerable than the latter, and the difference reaching a maximum about 10 hours. It thus appears, that the tendency to disturbance observes a regular period, both in magnitude and direction, connected with the diurnal movement. In order to perceive their relation to the regular diurnal variations, it will be necessary to regard the latter in a somewhat different point of view from that in which they have been usually considered. From the very small amount of the regular change of declination, which takes place during the night, and from the manifest connexion of the day movement with the position of the sun, Dr. Lloyd said, that he was led to consider the position of the magnet during the night as its normal position, from which it was made to deviate during the day by the influence of the sun. In this point of view, the regular diurnal progression may be described, in its main features, as a westerly deviation of the north end of the magnet, commencing about an hour after sunrise, reaching its maximum a little after 1 P.M., and thence diminishing until a few hours after sunset, when the magnet returns nearly to its normal position. Now the mean disturbance, it will be remarked, observes a period nearly the reverse of this, both in magnitude and direction; its value being nearly constant during the day, while it is largely developed during the night, in a direction opposed to that of the regular day movement. From these remarkable relations, which hold also between the changes, regular and irregular, of the horizontal intensity, it seems evident that the two classes of phenomena are physically connected. Without entering into the question of the mode of this connexion, Dr. Lloyd said that he regarded the disturbance of the two elements (in part at least) as an irregular re-action from the regular day movement, and dependent upon it both for its periodical character and for its amount. If this hypothesis be a just one, it will of course follow that the magnitude of the mean disturbance will vary, in some direct proportion to the daily range, and should, therefore, be greater in summer than in winter. Now this (which is contrary to the results deduced by Prof. Kreil and Col. Sabine, with reference to the frequency of disturbances, extending a certain limit) appears to be the fact. If we calculate the mean disturbance of the

declination for the several quarters of the year, we find it to be as follows:—

Spring.	Summer.	Autumn.	Winter.
2°66'	3°02'	2°52'	1°00'

From these results, it appears that the mean disturbance observes an annual as well as diurnal period; its maximum occurring in summer, its minimum in winter, while in spring and autumn its values are nearly equal. This important relation appears to confirm, in a remarkable manner, the views above given. It by no means necessarily follows, from the results above stated, that the periodical character necessarily belongs to all disturbances. It may be that there are two classes of disturbances, the results of distinct physical causes, of which one observes a period, while the other is wholly irregular; for it is obvious that on such an hypothesis, the period of the former would necessarily be impressed upon the resultant disturbance, and that the latter would have no effect in effacing it, provided the observations from which it was inferred were sufficiently numerous. There are many circumstances which seem to render this supposition highly probable, and if it be established, the next step in the investigation will be to distinguish these two kinds of disturbances by their external characters, and to resolve the complex resultant, where they happen to be combined, into its more simple elements. Dr. Lloyd stated that he had commenced a series of observations in Dublin, upon a plan which seemed likely to conduct to the solution of this problem—a problem which must be solved, before we can ascend with certainty to the physical causes of the phenomena.

"On a New Polarity of Light, with an Examination of Mr. Airy's Explanation of it on the Undulatory Theory," by Sir D. BREWSTER.—Notwithstanding the great power of the Undulatory Theory in explaining phenomena, and its occasional success in predicting them, I have never been able to consider it as a representation of that interesting assemblage of facts which constitute Physical Optics. When a theory of high pretensions, and remarkable for its powers of accommodation, is found incapable of explaining whole classes of well-observed and distinctly marked phenomena, those who have discovered or studied these phenomena may be excused for withholding from it their assent, and for not wholly abandoning older, though less popular views, which were sanctioned by such authorities as those of Newton and Laplace. It has fallen to my lot to lay before the public several of the facts to which I refer; but as it is not the object of this notice to discuss the general merits of the Undulatory Theory, I shall mention only two of those classes of facts which the Undulatory Theory has failed to explain. The first of these, which was communicated to the Royal Society about fifteen years ago, embraces the phenomena of transverse fringes which cross the fringes produced by grooved surfaces, and produce, both in common and homogeneous light, a series of phenomena equally beautiful and singular. In these phenomena we witness the extraordinary fact, that a stripe of polished metal is incapable, at various angles of incidence, of reflecting a single ray of homogeneous light; while, at intermediate angles of incidence, it reflects that light freely. The Undulatory Theory has never ventured to explain these phenomena, and I feel confident that they are beyond its power; and hence the phenomena themselves have excited no notice, and have shared the fate of all such intractable notions as repose submissive to the prevailing theory of the day. The second group of phenomena which the Undulatory Theory is equally incapable of explaining, present themselves in looking at a perfect solar spectrum, or a diffractive spectrum, through the edge of a thin plate of glass, quartz, or mica. If we cover one-half of the pupil of the eye with such a plate, and thus view the spectrum so that the rays which pass by the edge of the plate may interfere with those which pass through it, then if the plate is on the same side as the violet space, the spectrum is seen crossed with numerous black and nearly equidistant bands, parallel to Fraunhofer's fixed lines, and, generally speaking, increasing with the thinness of the plate; but if the plate is on the same side as the red space, no bands whatever are seen, though all the other conditions of their production are the same. When the transparent plate is very thin the fringes of thin plates are produced, whether we cover

the half or nothing to it. The only one in the case of a new I therefore tion at Live to the same cited some contained attention of remained u They at las October, 183 repeated my the subject Bakerian L Theoretical ity in Light. Airy's pape the Section ingenious p the meeting in 1839. C tions upon whereas Pr very faint b fuses, I had most vivid was in focus this memoir I had disc accordingly published t first paper, Transaction which he gi "In the S Transaction ished a me ry Theory covered by based on the out of focus the circum those of son of that me Brewster th observed wi was viewe d bofer's finer appeared to cited by me my own. V that still ap continued t which was when the sp (p. 229); an completely statements." Now, in t tains, and wh are two poi first of these planation, t spectrum is fereent image ence being e the hands. temable, and mitted. Th of 24, which A tween the I interval is in arms of the such relat ionation w I have made and can stat very with th of the object whether we in its fullest when the M from a quar it follows th Airy's theory.

the half or the whole of the pupil; but these have nothing to do with the phenomena under consideration. The singular fact of the fringes being seen only in one position of the plate appeared to me to indicate a new polarity in the simple elements of light. I therefore communicated it to the British Association at Liverpool, in 1836; and in 1837 I submitted to the same body additional observations, which excited some discussion. The singular phenomena contained in these notices, though pressed upon the attention of the supporters of the Undulatory Theory, remained unexplained for more than three years. They at last attracted the regard of Prof. Airy, in October, 1839, when that distinguished mathematician repeated my experiments; and in 1840 he made them the subject of an elaborate memoir, constituting the Bakerian Lecture of that year, entitled, 'On the Theoretical Explanation of an apparent New Polarity in Light.' (Sir D. Brewster read the parts of Prof. Airy's paper which could be readily understood by the Section.)

Previous to the publication of this ingenious paper, Prof. Airy gave an account of it at the meeting of the British Association in Glasgow, in 1839. On that occasion I made a few observations upon it; but specially marking the fact, that whereas Prof. Airy's explanation referred solely to very faint bands seen when the spectrum was *out of focus*, I had seen the bands perfectly distinct, and most vivid and intensely black, when the spectrum was *in focus*. The explanation, therefore, given in this memoir had nothing to do with the bands which I had discovered and described. Prof. Airy was accordingly led to resume the investigation; and he has published the results of it in a Supplement to his first paper, which appeared in the Philosophical Transactions for 1840. The following is the account which he gives of the results which he obtained:—

"In the Second Part," says Prof. Airy, "of the Transactions for 1840, the Royal Society has published a memoir by me, explaining on the Undulatory Theory of Light the apparent new polarity discovered by Sir D. Brewster, which explanation is based on the assumption that the spectrum is viewed out of focus; an assumption which corresponded to the circumstances of my own observations, and to those of some other persons. Since the publication of that memoir, I have been assured by Sir D. Brewster that the phenomenon was most certainly observed with great distinctness, when the spectrum was viewed so accurately in focus that many of Fraunhofer's finer lines could be seen. This observation appeared to be contradictory to those of Mr. Talbot, cited by me in p. 226 of my memoir, as well as to my own. With the view of removing the obscurity that still appeared to embarrass this subject, I have continued the theoretical investigations for that case which was omitted in the former memoir,—namely, when the spectrum is viewed in focus, or $a=0$ (p. 229); and I have arrived at a result which appears completely to reconcile the seemingly conflicting statements."—Phil. Trans., 1841, p. 1.

Now, in the investigations which this paper contains, and which Prof. Airy considers satisfactory, there are two points which require special attention. The first of these is the assumption, necessary for the explanation, that even when any single point of the spectrum is seen accurately in focus, it forms a different image on the retina, the extent of the difference being exceedingly less than the interval between the bands. The supposition appears to me quite untenable, and one which cannot for a moment be admitted. The second point relates to the expression of $\frac{2\lambda}{a}$, which Prof. Airy obtains for the interval be-

tween the bands; from which it follows, that this interval is inversely as the radius of the pupil, or the area of the object-glass. But the intervals have no such rotation, and Prof. Airy does not say that such a rotation was ever noticed in any of his experiments. I have made the experiment repeatedly and carefully, and can state with confidence, that the fringes do not vary with the diameter of the pupil or the operations of the object-glass. Their interval remains the same, whether we look through a pin-hole or with the pupil in its fullest expansion; and it is equally invariable when the aperture of the object-glass is made to vary from a quarter of an inch to four inches. Hence it follows that the system of bands to which Mr. Airy's theory is applicable has no existence in nature;

that the phenomena which I discovered are still unexplained by the Undulatory Theory, and may still be regarded as indicative of a new species of polarity, till they are brought under the dominion of some general principle. Since the publication of the two memoirs of Prof. Airy, I have devoted much time to the examination and measurement of the bands under consideration, and I have been led to the observation of many new and complex phenomena. I am still, however, as ignorant as ever of the cause of the singular property to which this notice relates, though I have succeeded in tracing the phenomena to the true class of interferences to which they belong.

The ASTRONOMER ROYAL observed that this communication had taken him by surprise. Until he saw the announcement in the journal of Sectional proceedings, about half an hour since, he was not aware that Sir D. Brewster contemplated entering on the subject. So imperfect was his memory on the subject, that he did not even remember that the formulae read out by Sir D. Brewster were his. The Section must therefore see that, under these circumstances, he was totally unprepared to discuss the matter.—Sir D. BREWSTER stated that he had sent the title of this communication to the Secretary, in the prescribed manner, previous to the meeting, and he was under the impression that the Astronomer Royal was aware of his intention of calling the attention of the Section to the subject. He now regretted that it had not occurred to him to write to Prof. Airy on the subject.—Prof. CHALLIS had entered upon an examination of this subject soon after the publication of Sir David Brewster's experiments; these he had repeated and verified in most points. He had, however, found that when he varied the inclination of the piece of retarding glass to the rays of light, the lines varied considerably.—Sir D. BREWSTER had examined the phenomena under every inclination of the piece of retarding glass, having varied it through all angles, both in a vertical direction and also horizontally, and had noted and described the effect produced upon these lines.—The ASTRONOMER ROYAL admitted the difficulty of reducing such complex phenomena under the dominion of mathematical expression, but as far as the lines under discussion were concerned, he had no doubt upon his own mind of the completeness of the explanation which he had given.—Prof. POWELL had repeated Sir D. Brewster's experiments, and had found the facts to be rigorously as stated by him. He had also read with much care both papers of the Astronomer Royal on the subject, and expressed his conviction that the last one contained a complete explanation of the phenomena at that time described. It was obvious that cases might occur where the phenomena were complicated, and where some parts would depend for explanation on one principle, others on another, though observed together; but he did not think it fair, even supposing the phenomena remained still unexplained, to say that therefore they were incapable of being explained by the Undulatory Theory.

Sir D. BREWSTER next submitted a notice of Two New Properties of the Retina.—One of these properties related to the inferior sensibility of the retina at that part of it which corresponded to the *Foramen centrale* of Soemmering, and which opened itself only when the eyes were directed to a faintly illuminated surface. The other property of the retina appeared after the observer's eye had been impressed with the luminous stripes seen by looking out of a railway carriage in rapid motion at the stones, or other white bodies lying near the rails. When the eye is quickly shut under this impression, a motion is perceived in a direction transverse to the real impression on the retina; and there is the appearance of a complementary lens in the same transverse direction.

'On the Aberration of Light,' by the Rev. Prof. CHALLIS.—The phenomenon of aberration was explained on the undulatory theory of light, by assuming the direction of vision to be always co-incidental with the direction of propagation of the waves. A star, according to this supposition, is seen in its proper direction, while an object which moves with the spectator is seen in a direction which, with respect to the earth's motion, is behind its true place. Astronomical observation does not determine whether aberration affects the apparent position of the wire of the telescope, or of the star. Assuming the position of the star to be changed, it follows from this view,

that the star must be considered to be *in advance* of its true place as regards the direction of the earth's motion, and this result is in accordance with the principle on which corrections for aberration are applied in astronomical calculations.

'On the Aberration of Light,' by Mr. G. G. STOKES.—Mr. Stokes supposes that the luminiferous ether is displaced by the motion of the earth and planets through it, in a manner similar to that in which ordinary fluids are displaced by solids moving through them, though not necessarily according to the same laws. He supposes that the ether close to the surface of the earth is at rest relatively to that surface, being entangled in the earth's atmosphere. Consequently experiments on reflexion, refraction, and interference, made with the light coming from any particular star, will lead to the same result, at whatever time of year they are made, conformably with experiment. He supposes that light is propagated through the ether in motion, in the same way that sound is propagated through air in motion; that is to say, he supposes that the displacement of a small portion of a wave's front in a very short time is compounded of the displacement which would exist if the ether were at rest, and of the displacement of the ether itself, so that in general the direction of a normal to that portion of the wave's front is changed by the motion of the ether.

'On the Elementary Laws of Static Electricity,' by W. THOMSON, B.A.—Of late years some eminent experimentalists, and especially Mr. Snow Harris and Mr. Faraday, have begun to doubt, to a certain extent, the truth of Coulomb's laws, and have entered upon the investigation of various phenomena which appeared to be incompatible with them. The principal subject of this paper was an attempt to show that almost all the results adduced in their memoirs, which refer to electricity in equilibrium, are necessary consequences of the mathematical theory, and that none are at variance with it.

'On the Nebula 25 Herschel, or 61 of Messier's Catalogue,' by the Earl of ROSSE.—Lord Rosse exhibited to the Section what he called his working plan of this nebula, and explained his method. He first laid down, by an accurate scale, the great features of the nebula as seen in his smallest telescope, which, being mounted equatorially, enabled him to take accurate measurements; he then filled in the other parts, which could not be distinguished in that telescope, by the aid of the great telescope; but as the equatorial mounting of this latter was not yet complete, he could not lay these smaller portions down with rigorous accuracy; yet as he had repeatedly gone over them, and verified them with much care, though by estimation, he did not think the drawing would be found to need much future correction.

Sir J. HERSCHEL said he could not explain to the Section the strong feelings and emotion with which he saw this old and familiar acquaintance in the very new dress in which the more powerful instrument of Lord Rosse had presented it. He then rapidly sketched on a sheet of paper the appearance under which he had been accustomed to see it, which was a nucleus surrounded by a ring-shaped nebulous light, with a nebulous curve stretching from one part of the ring to nearly the opposite. This had very strongly suggested to his mind what our system of stars, surrounded by the milky way, dividing into its two great branches, would appear if seen from a sufficient distance. But now this nebula is shown in such a way as greatly to modify, if not totally to change, former impressions. In the first place, under the examination of the more powerful instrument the nucleus became distinctly resolved into its constituent stars, which his telescope was not powerful enough to accomplish; and it now turned out that the appearance which he had taken for a second branch of the ring, was a nebulous offshoot, stretching from the principal nebula, and connecting it with a neighbouring much smaller one. This was to him quite a new feature in the history of nebulae. The general appearance of the nebula, as now presented, strongly suggested the leading features of the shell of a snail rather than a ring. He felt a delight he could not express when he contemplated the achievements likely to be performed by this splendid telescope; and he felt no doubt that, by opening up new scenes of the grandeur of creation, it would tend to elevate and ennoble our conceptions of the great and bene-

ficient Architect; the raising of our thoughts to whom should be the aim of all our researches, as the advancing of our knowledge of Him, and the grateful tracing of the benefits and blessings with which He had surrounded us, was the noblest aim of all that deserved the name of Science.

'On the Heat of the Solar Spots,' by Prof. HENRY, of Princeton College, New Jersey.—Sir D. Brewster read an extract of a letter which he had just received from Prof. Henry, who had recently been engaged in a series of experiments on the heat of the sun, as observed by means of a thermo-electrical apparatus applied to an image of the luminary thrown on a screen from a telescope in a dark room. He found that the solar spots were perceptibly colder than the surrounding light surface. Prof. Henry also converted the same apparatus into a telescope, by placing the thermo-pile in room of the eye-glass of a reflecting telescope. The heat of the smallest cloud on the verge of the horizon was instantaneously perceptible, and that of a breeze four or five miles off could also be readily perceived.

'On Fog-rings observed in America,' by Sir D. BREWSTER.—This paper had been communicated to Sir D. Brewster by Sir John P. Boileau, respecting a fog bow which had been seen in January, 1808, by Sir George Rose, when off the Montgomery Reach, in the Potomac, in Virginia. Early in the morning a milk-white fog came on, so thick that the captain of the packet found it necessary to anchor, not knowing where he was. About half-past eleven he came up to Sir George, and remarked that they should have all clear soon, "for the fog-eater was come." The captain explained himself by pointing to the head of the vessel, where there was visible a ring of thicker white fog than that in which they were enveloped, apparently about 60 feet in diameter, the belt of the ring appearing about 2 feet broad. Within this ring was another, 2 feet in diameter, suspended in its centre, and with prismatic colours. It lasted about 20' or 30', when the fog cleared away. There was a severe frost on the following day.

'On a System of Numerical Notation,' by Mr. T. W. HILL.—This was proposed to be founded upon the number 16, and those derived from it by successive division by 2,—such as 8, 4, 2, 1. By the combinations of these all numbers were to be formed, and by attaching letters as the marks or names for the elementary numbers, a system of nomenclature was obtained which seemed grotesque and cumbersome in the earlier numbers, but which the author maintained became less complicated in the large and ordinarily less manageable numbers.

SATURDAY.

SECTION D.—ZOOLOGY AND BOTANY.

Dr. CARPENTER read his Report 'On the Microscopic Structure of Shells.' [See p. 675.]

Mr. BUSK referred to some drawings of sections of the cellular structure of shells, in which some of the cells were perfectly black. This was at one time supposed to arise from the presence of air, and other causes; but he believed that it depended on the form of the cell, which acted like a plano-convex lens; the consequence was, that the rays of light were so much refracted as to be lost. When a section of this structure was looked at obliquely, the black spots entirely disappeared.—Prof. E. FORBES remarked on the value of the microscope in every department of Natural History. With regard to the tubes in the structure of the shell of Terebratulæ, they were formerly supposed to be connected with the respiratory system; but as Dr. Carpenter had shown that that was not the case, he did not think those tubes could be any longer regarded of generic value.

'On the Sounds produced by one of the Notopectidae under Water,' by Mr. BALL.—He stated, that the fact having been mentioned to him some two years since, he had not had an opportunity of testing the observation until within the last few days, when a specimen was brought to him in an ordinary jelly glass; it was, he believed, the *Corriza affinis*. When suspended in the water, about four inches below the surface, it emitted three short chirrup, and then a long, cricket-like sound. It appears, the sounds are emitted in the evening and night, and are so loud that they may be heard in an adjoining room, and are continued during the night. Mr. Ball stated, that time did not permit him to make any accurate

observation; but he thought the matter so curious, that he noticed it with the view of attracting the attention of entomologists, in the hope of obtaining an explanation of the manner in which this noise is produced under water.

'On the Scientific Principles on which Classification in the higher Departments of Zoology should be based,' by Mr. OGILBY.—The dental system was, no doubt, a valuable means of diagnosis, and this depended upon the fact that it had a relation to the stomach, and other viscera intended for the digestion of food. Just in the same way, the extremities of the mammalia, more particularly the fore-arm, are the exponents of the habits, mental power, and economy of animals. The fore-arm is the seat of the function of locomotion, of manipulation and touch. According to the real position of an animal in the scale of organization will be the character of its fore-arm. This position was illustrated by examples from the various families of mammalia. He thought, that in our usual systems of zoology, a too exclusive regard had been given to the structure and form of the teeth.

Prof. E. FORBES read a 'Notice of Additions to the Marine Fauna discovered by Mr. R. M'Andrew since the last meeting of the Association.'—He also read the Report of the Dredging Committee. This Report consisted of a tabulated list of depths at which above ninety species of marine animals, chiefly the later British Mollusca, Radiata, and Zoophytes, were taken by Mr. M'Andrew during a series of dredgings from the Scilly Isles to the Hebrides, since the last meeting.

A letter was read by the SECRETARY from Capt. Portlock, replying to the remarks made at York by Prof. E. Forbes on the results of his dredging at Corfu, [see Ath. No. 885].—The account then read, he had not wished to be considered a complete Report, but as an indication of progress. In conclusion, Capt. Portlock stated, that, "in dredging, a conclusion from a very limited range of research is as dangerous as similar conclusions have been in geological inquiries. For example, a hasty deduction from the appearance of an animal at a particular depth of water is evidently imperfect, as the nature of the bottom and the description of the marine vegetation are more likely to modify such appearances. I see, for example, that Prof. Bell quotes the discovery of *Eurythoe aspera* by Prof. Forbes in the deep water of the Egean as a proof that the species is essentially a deep water one, both in the Mediterranean and the Northern Seas. Here, however, I have found it just at the verge of the rocks, where sea-weeds prevail, and therefore in comparatively shallow waters.—i. e., from ten to sixteen fathoms. Other northern species, such as *Edulia Pennanti*, *Achaus Crouchii*, (if I am right in my identification of them,) I have found under similar circumstances; and I am, therefore, more inclined to ascribe their existence to the local peculiarities of vegetation than to the depth."

Prof. E. FORBES stated, in reply, that he had remarked at the last meeting that Capt. Portlock's Report was not drawn up according to the forms of the Dredging Committee; and that he had described, for want of books, as new, genera and species which were known.—Prof. ANSTED commented on the importance of the contributions of Mr. M'Andrew to the Fauna of the British seas, as they bore so decidedly on geological subjects. These discoveries proved the correctness of the general fact, that the range of a species in time was equivalent to its range in space.—Prof. FORBES exhibited a specimen of a Medusa, caught by Mr. M'Andrew, and preserved in Goadby's solution,—and pointed out the importance of this means of preserving those soft animals. We know less of the Medusæ than any family of animals, and it arose from the difficulty of preserving them.—Prof. ALLMAN pointed out the fact of the finding phytophagous Mollusca at depths in which no vegetable existed, but in which the Nullipora was found, in evidence of the vegetable nature of that class of beings.—Dr. CARPENTER said, that he had examined the tissues of the nullipores, and found them to be purely of a vegetable nature.

Mr. W. THOMPSON read a letter from Mr. Alder, dated Salcombe, June 17, 1845, in which the writer stated that he had lately obtained in Torbay at least ten, and perhaps twelve new species of *Mollusca nudibranchiata*, to add to the British Fauna. They consist of four species of *Doris*, five or six of *Eolis*, and an

animal of an entirely new genus, approaching nearest to *Tritonia*. A singular species of mollusk obtained at the same time, resembling in general appearance the genus *Pelta* of Quatrefages, was noticed in detail.

'On the Discovery of Guano in the Faroe Islands,' by the Rev. W. C. TREVELYAN.—This guano occurs principally on the shelves commonly from 8 to 20 feet wide, which are formed by the disintegration of the softer beds in the lofty precipices, often rising to the height of more than 1,000, and in one instance above 2,000 feet. Of such places, sheltered by the projecting rocks above, the sea fowl take advantage, and considerable deposits of guano are found there, often the collection of many years; though in some instances, when it accumulated so much as, from its slope towards the sea, to make an insecure resting place for the eggs, the Faroese, who did not know its value, but to whom the birds, both on account of their feathers and for food, were of great importance, shovelled it off into the sea. Now, however, they have learnt at least its commercial worth, and collect it carefully,—in many places at considerable risk, the collectors being let down by ropes to the ledges, whence they lower the guano into boats below.

'On Fizeau's Process of Etching Daguerrotypes Plates, and its Application to Objects of Natural History,' by Mr. GOADBY.—In a Daguerrotype portrait, the black parts of the plate consist of silver, the white of mercury, and the intermediate tint of a mixture of the two, the degree of darkness or light depending upon the excess either of the silver or of the mercury. In converting a Daguerrotype into an engraved plate, it is necessary to etch away the dark parts and to leave the white untouched: This is done by immersing the plate in a fluid, consisting of dilute nitric acid, nitrous acid, chloride of sodium, and nitrate of potash. The nitric acid is so far diluted, that no decomposition can take place until the mixture is heated, when the chloride of sodium and nitrate of potash are decomposed, and chlorine and nitrous acid are evolved. These attack and remove the silver, or the dark portions of the plate, but have no effect on the mercury, so that the lights of the picture, being the mercurialized portions of the plate, constitute the etching ground, and effectually defend such portions of the Daguerrotype from the influence of the corroding fluid. After a time, those portions of the plate that have been acted upon by the chlorine, &c. become covered with a protecting coat of the chloride of silver: this must be removed by dilute liquid ammonia, when the biting may be continued by a fresh supply of the mixed acid. Grease and foreign matter must be removed by repeated washings in dilute acid and alkali, and by boiling in caustic potash. These cleansing operations must be repeated after every biting, after washing out the chloride of silver by the ammonia. The plate being thus bitten, but in a slight degree, is to be inked after the ordinary manner of engravers, and allowed to dry; the surface of the plate is then to be thoroughly polished, the ink still remaining in the corroded portions of the plate. It is now to be gilded by the electrolyte, those parts alone receiving the gold that have been previously polished. The ink is then to be dissolved out of the hollows by potash: the parts that are gilded now constitute the etching ground, instead of the mercury, and the biting may be henceforth continued by nitric acid, in the customary usage of engravers. The plate thus etched generally requires to be finished by the hand of the engraver, who has the advantage of a perfect, although faint picture to work upon. The amount of labour which he must bestow will depend upon the goodness of the Daguerrotype, and the success of the etching. Mr. Claudet has fully established the successful application of this process to the purposes of illustrating Natural History, by copying from Nature and engraving several delicate and difficult dissections of the lower animals, particularly the nervous system of *Aplysia* and *Tritonia* (the latter much magnified), and the nutritive organs *in situ* of a caterpillar. These preparations, together with the engravings of them, were handed round.

Dr. CARPENTER stated, that a similar process had been employed for engraving microscopic objects, the discovery of which was due to Capt. Ibbetson. He exhibited some plates of blood-globules, and other microscopic objects published by Dr. Donne, of Paris, which had been procured in this way.

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D.—SUB-SECTION, ETHNOLOGY.

'On the Ethnography of the Indo-Chinese Nation,' by R. G. LATHAM.—There was no tract of country, the author remarked, of equal circumference, where the language was spoken with so much uniformity as in China. He described the characteristic of the languages of China, Tibet, and the ultra-Gangetic peninsula to be monosyllabic; these differed from each other to a greater or less extent, but they all had the monosyllabic characteristic. Another mass of languages was the Malay and Polynesian: from the Malayan peninsula northward and westward—from Samatra, from Borneo, northward and westward, in the Philippine islands, along the whole north coast of New Guinea, in the Ladrões and Caroline Islands, in hundreds of mere specks in the sea, until we came to a small island half way to America, there was one mass of languages, with the exception of New Holland and Van Diemen's Land. He was satisfied the Malay language was of monosyllabic basis; and hence he contended for an affinity between it and the Chinese. Between the languages of Turkey, Siberia, Finland, Nova Zembla, &c. and that of China he could trace little affinity; but after the Malay, the language of the Caucasus had the closest affinity with that of China.

'On the Migratory Tribes of Central India,' by Mr. E. BALFOUR.—It has not been ascertained how many wandering tribes there are: the author confined himself to the description of the manners and habits of seven. Although in many respects they are similar to each other, still there are differences which have interest in an ethnological point of view.

Dr. KING exhibited a drawing of a specimen of gold casting as illustrative of the state of art of the inhabitants of New Grenada prior to the conquest. It represented the human figure sitting. The original was of fine gold, and weighed 1 oz. 18 dwts. 18 grs.

SECTION E.—MEDICAL SCIENCE.

Our readers are aware, from the Report of the Council [see ante, p. 611], that it had been, by a resolution of the General Committee, referred to the Council to consider the propriety of so modifying the title and regulations of this Section, that it might include a more general range of subjects; also of the proceedings thereon taken by the Council. On Tuesday, at the close of the Sectional proceedings, Dr. HAVILAND, the President, informed the members present that the Council referred the subject back to the Committee of the Section, requesting a report thereon during the present meeting; that after an anxious consideration, and with the assistance of a large committee, formed specially for this purpose, the following resolutions had been passed:—"That the Committee of Section E. of the British Association are fully convinced of the utility and importance of the Section, and that it be recommended by the Committee that the title of the Section be changed to that of 'Physiology.'"—It was further resolved, "That the foregoing resolution, when presented to the General Committee, be accompanied by a brief statement of the reasons which led to the recommendation."—These resolutions had been placed in the hands of Prof. Phillips, accompanied by the brief statement alluded to, for presentation to the General Committee. Dr. Haviland concluded by stating that the object desired to be effected by the change proposed was the introduction into the Section of all those papers which elucidated life under all its conditions, normal and abnormal, whether by the aid of chemistry, anatomy, statistical inquiry, or pathological research. In order that this should be the result at future meetings, he requested the assistance and co-operation of all the members who were anxious that the proceedings of this Section should sustain the dignity of the profession and the character of the Association.

This Section did not meet till Saturday.

Mr. SIMSON presented an apparatus for delineating correctly the relative position and size of the viscera, either in their healthy condition or changed by disease. It consisted of a square frame, covered by transparent lace or muslin, which will permanently bear chalk marks. By taking the outlines of the objects to be sketched (deformities, well marked conditions of

thoracic or abdominal viscera, &c.) on the surface looking perpendicularly at the object, a correct outline is easily produced even by those who are not artists; this sketch can be readily transferred to paper by pressure, and if necessary may be reduced by the application of the pentagraph. Mr. Sibson gave an illustration of its use by making sketches from the living body, and entered into numerous pathological details to show the importance of frequent delineation, to ascertain the progress of internal and external disease during treatment.

Dr. BROOKE suggested an improvement to the apparatus by attaching to the frame a pencil moving parallel to itself and perpendicular to the plane, by means of jointed rods, as in the sockets sometimes adapted to a reading chair.

Dr. MACDONALD read a paper 'On Cranial Vertebrae.'—The author commenced by enforcing the value and necessity of the study of what had been termed Transcendental Anatomy. After alluding to the labours of the foreign and British investigators of the subject, Dr. Macdonald laid down the elementary parts forming a vertebra, which he stated to be first, a body, forming part of the *caulis centralis* of the vertebral column; second, the posterior laminae, which meeting on the mesial plane form the arch of the vertebral canal, having the spinous processes more or less developed: each lamina is again subdivided into three elementary divisions, which he denominates protomeral, deutomerall, and tritomeral; besides these there are, third, anterior laminae connected with the *caulis centralis*, exemplified in the ribs and part of the pelvis, and also in the bones of the face. Retaining these divisions of each vertebra, the author described the cranial vertebrae, as three pairs arising from the spine: first, the occipital; second, the sphenoidal; third, the ingressio-ethmo-frontal; by attentively examining the component laminae of these vertebrae, he identified all the usually described portions of the cranium. The facial bones he resolved into two pairs of vertebrae: first, the superciliary; second, the adnasal. By a minute demonstration the author endeavoured to establish the details of his system, which he contended was applicable to all the zoological classes and as well marked in the insect tribe as in the mammalia.

Dr. BROOKE presented an instrument to assist in the discovery of foreign bodies by auscultation. It consisted of a catheter or sound, with a circular sounding-board, six inches in diameter, attached perpendicularly at its extremity, which increases the sensation derived from the contact of its other end against a small calculus or fragment after lithotripsy, which might otherwise escape detection, and lay the foundation of future disease. The effect of the sounding-board was demonstrated. A sound produced by the contact of a small fragment in a small bag, which could scarcely be heard by the holder of the instrument without the sounding-board, became perfectly audible on its application.

SECTION F.—STATISTICS.

Mr. FLETCHER read a statistical and historical account of the ancient system of public charities in London. He stated that the necessity of systematic provision for the relief of the poor began to be felt after the suppression of the monasteries and the hospitals governed by monastic rule. In 1544 the site of St. Bartholomew was granted to the Corporation of London, but no provision was made for its endowment and government until 1548; and thus some provision was made for the relief of the sick and infirm. Christ's Hospital, for the education of destitute children, was founded in 1553, and about the same time St. Thomas's Hospital was established for the same purpose as that of St. Bartholomew. The next measure was to provide a place for vagrants and unemployed labourers. The petition sent by the Corporation to the King's Council stated, "it was too evident to all men that beggary and thievery did abound, and we, remembering how many statutes from time to time have been made for the redress of the same, and little amendment hath hitherto followed, thought to search the cause hereof, and after due examination had we evidently perceived that the cause of all this misery and beggary was idleness; and the means and remedy to cure the same must be its contrary, which is labour; and it hath been a speech

used of all men to say unto the idle, Work! Work! even as though they would have said, the mean to reform beggary is to fall to work." In consequence of this petition Bridewell was established, and thus public charity was organized for three great objects—the relief of the sick, the education of the young, and the employment of the able-bodied labourer. The hospitals were supported by assessments levied on the citizens and the companies. By the charter of Edward the Sixth the government of these institutions was given to the Corporation of the City of London, but the chief power was seized by the Court of Aldermen. Mr. Fletcher then explained the causes that placed these institutions in the hands of self-elected governors, between whom and the corporation a kind of compromise was effected by Act of Parliament in 1782. But this Act only provides for the election of forty-eight governors annually by the Common Council, twelve for each hospital, Bethlehem being reckoned with Bridewell; and as these form but a small minority among the total number of governors, the anomalous self-elect constitution of these bodies continues to the present day. Mr. Fletcher then entered into an elaborate detail of the various efforts that have been made to suppress mendicancy by penal enactments, some of which were so severe as to vest an arbitrary power of transportation in any two governors of Bridewell. In 1708 the London Workhouse, though of earlier origin, was first brought into full operation; but it fell into a state of inefficiency and was abolished. Mr. Fletcher then contrasted the system of relief attempted by the Royal or Corporation Hospitals with the present pauper administration of London, and showed how widely the hospitals had deviated in practice from the principles at which their founders aimed.

Prof. PRYME said that too much importance had been attributed to the suppression of monasteries as a cause of pauperism. Before that time repeated Acts of Parliament had been passed complaining of the increase of vagrancy and mendicancy. The influx of the precious metals from America had lowered the value of money, and as there was no corresponding increase in the rate of wages, the condition of the labourer had been much deteriorated. This was further shown by the fact, that similar complaints of the increase of vagrancy and beggary were made in Spain and Belgium, where the monasteries were not suppressed at the same time as in England, and a similar course of legislation adopted. He was also of opinion that the breaking up of the feudal system, in the reign of Henry the Seventh, had at the first, though not subsequently, an injurious effect on the condition of the labouring classes.

Sir JOHN BOILEAU then read a brief abstract of the result of inquiries into the state of the agricultural labourers in the county of Norfolk. Out of 680 parishes to which queries had been addressed, 426 sent returns. These parishes contain 664,487 acres, of which 471,399 are arable. The total number of labourers usually employed thereon is 23,058 labourers, of which 18,277 are above 20 years of age, and 4,781 above 14 and under 20 years of age. Hence the average of labourers of all kinds to land of all kinds is $3\frac{1}{2}$ to 100 acres. The average of labourers of all kinds to arable land is nearly 5 to 100 acres. Labourers above 20 to 100 acres of all kinds $2\frac{1}{2}$ to 100 acres. Labourers above 20 years of age to arable land is $3\frac{1}{2}$ to 100 acres. Hence it was concluded that there was no surplus supply of labour in the country, and that the land, if judiciously cultivated, would provide employment for the entire population.

Mr. NIELD then presented a series of elaborate tables, forming the Statistical Returns of the Police of Manchester in the year 1844, with the observations of Mr. Willis, Chief Constable. The total number of apprehensions from the 1st of January to the 31st of December 1844 has amounted to 10,702, being a considerable decrease in the number apprehended, as compared with previous years, and exhibiting much fewer apprehensions during the past year than during any year since the establishment of a day and night police force. The decrease may be, in some measure, attributed to the more prosperous state of trade, which, as compared with previous years, has existed during the period to which the present returns relate. At the same time, as it is a fact well known to the

police, that there are always a large class of persons who never work, and another class who (although employed, and in the receipt of good wages) are in the habit of committing, or attempting to commit, felonies after their hours of labour; there can be no doubt that the decrease in the number of apprehensions is not to be altogether attributed to the state of trade, but must be partly ascribed to the increased efficiency of the police, which has tended in a great measure to prevent the commission of crime. As respects the summary convictions in the year 1843, out of 12,147 apprehensions, there were 2,981 summary convictions and 758 committals for trial; whilst in 1844, out of 10,702 apprehensions there were 3,961 summary convictions and 691 committals for trial; or an actual increase in the past year of nearly 1,000 convictions, although the number of apprehensions has been less by 1,445 individuals. The increase in the number of summary convictions may, in a measure, be attributed to the provisions contained in the New Police Act, which came into operation on the 4th of July 1844, which enables the Justices to punish by fine or imprisonment parties found drunk in the streets, and which power has been frequently exercised. The number of apprehensions for drunkenness is 4,156, (being 42 less than in the previous year,) and from the persons of this class the sum of 1,392l. 10s. 10d. has been taken and restored when discharged. The return also shows, that out of a gross amount of 7,658l. 6s. 11d. reported to have been stolen during the year, the sum of 3,040l. 14s. 3d. has been recovered by the police; and that out of a sum amounting to 1,801l. 8s. 1d. reported to have been accidentally lost, the police have been instrumental in recovering 1,126l. 6s. 3d. The only other table which it may be necessary to notice is that which shows that during the past year 2,798 premises have been found open and insecure by the police during the night; of this number, 1,433 consisted of warehouses and shops, containing property, in which no parties resided, or were left in charge; 649 of houses, shops, and warehouses, containing property, and in which parties did reside; and 538 of empty houses. The same table also shows that the police have, during the past year, restored to their friends 2,637 children found apparently lost in the streets.

SECTION G.—MECHANICAL SCIENCE.

So many distinguished engineers were detained in London, in attendance on committees of the House of Commons, that this Section met on Thursday and Friday only to adjourn. Other members, who had run down for a day or two, were obliged to return; and so few were in attendance when the Section met on Saturday for business, that it was thought best merely to read the few papers received, and then close the Section. In reference to this subject, we have received the following letter:—

You will oblige me by stating, that I was prepared to lay some remarks before Section G. 'On the experimental determination of the Strength of Wood and Cast-Iron,' but the attendance was so small owing to the immense quantity of business keeping those who are interested in engineering in London, and had been so small all the week from that reason, that Prof. Willis advised me to reserve my paper, and on this suggestion I acted. If you will state this, or something to this effect, you will oblige yours, &c.

M. COWIE,

Principal of the College of Engineers, Putney, Surrey.

The first paper read was, 'On a new method of converting Rectilinear into Rotatory Motion,' by Dr. BOOTH.—The object of the communication was to show the applicability of a new species of crank, termed by the inventor the *sliding crank*, to the steam engine, more especially in those cases where space is an object of primary consideration. One of the most important improvements effected by this motion is, that the distance between the shaft and the top of the cylinder is only one-half the length of the stroke. Other advantages pointed out in the course of the paper were, that the friction on the sliding parts is nearly insensible; that almost all the parts of the engine have a rotatory instead of a reciprocating motion; that all the subsidiary parts of a low-pressure engine are worked with great simplicity; and that in this construction, a longer stroke than in any other of the same dimensions, may be introduced, and the expansive principle more fully developed.

Mr. J. TAYLOR made a few remarks, and observed

that the effect of friction on the action of slides, seemed to be in general much over-rated.—Mr. FAIRBAIRN observed, that the invention, if carried into successful operation, seemed adapted to work an improvement in marine engines especially, where room was a matter of great importance, by lowering the position of the machinery, which appeared a great desideratum at the present day. He objected, however, to the difficulty of obtaining easy access to some parts of the machinery; the raising of the piston cover, for example, on this construction, would be a laborious operation. After some further remarks,—

Dr. GREENE followed, with a description of Mr. Nasmyth's Steam Hammer for Pile Driving. This machine has been described at former meetings of the Association. Dr. Greene now read a letter received from Mr. Nasmyth, dated Devonport, in which it was stated that at the first trial with a part of the machine at the manufactory it drove a pile 14 inches square, and 18 feet in length, 15 feet into the ground with 20 blows of the monkey, the machine then working 70 strokes a minute; the ground was a coarse ground imbedded in a strong tenacious clay, performing this work in 17 seconds. The entire machine is now in full action at Devonport for the embankment to be erected there to keep out the sea, and form a wet dock. He describes it as going far beyond what he had dared even to hope for, and that it is truly laughable to see it stick vast 66-feet piles into the ground as a lady would stick pins into her pin-cushion. The entire of the operations required to be performed on each pile from the time it is floated alongside of the stage until it is embedded in the solid foundation of slate rock is only 4½ minutes. The great stage which carries the machine, boiler, workmen, and every thing necessary, trots along on its railway like a wheelbarrow and moves on, the diameter of a pile, the moment it has finished the last. It picks the pile up out of the water, hoists it high in the air, drops it into its exact place, then covers it with the great magic cap, which follows it as it sinks into the ground, then thump goes the monkey onto its head, jumping away 70 jumps a minute. At the first stroke the pile sank 6 feet, its advance gradually diminishing until in the hard ground above the solid slate rock it was reduced to 9 inches. Nothing can better prove the superiority of the principle of this invention, of getting the momentum by a heavy weight moving with small velocity over the same momentum, as got, on the old principle, by a light weight moving with great velocity, than the state of the heads of the piles as driven by each process. Dr. Greene drew attention to a sketch of two heads of piles, one 66 feet long driven by a monkey of 12 cwt., falling from a great height, and making only one blow in five minutes, and requiring 20 hours to drive it; this, though protected by a hoop of iron, is so split and shattered on the head, that it would require to be re-headed to drive it any further. The other, although 66 feet long, was not even supported by an iron hoop, and the head is as smooth as if it were dressed off with a new plane. It was driven with a hammer 50 cwt. and only 3 feet fall, making 70 blows a minute.

Mr. FAIRBAIRN read a communication on the subject of Railway Gradients,—the object of which was to show the importance of economizing the first cost of railways, by introducing steep gradients in difficult districts, whereby the expenses attendant on tunnels, viaducts, and lofty embankments, would be avoided; whilst the author showed that the desired speed might be obtained by increasing the power of the locomotive. Originally, cylinders only of 10-inch diameter had been used, but at the present time, the engines are furnished with cylinders of 14, 16, and 18 inches diameter. The maximum speed which had been originally calculated on, was 10 miles per hour, whereas, at the present time, the ordinary speed on the Great Western, with first-class gradients, is 40 miles. The paper was illustrated by many experiments which had recently been made with regard to gradients on the Manchester and Leeds Railway.

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The TWENTIETH ANNUAL GENERAL MEETING of this Society was held on the 10th of April last, when a highly satisfactory REPORT was laid before the Proprietors and Policy Holders, and unanimously adopted.

The Public will see the advantage of selecting, in so important a matter as Life Assurance, a well established Office, which from its continued prosperity, and its large additions to Policies, offers the greatest inducement to Assurers, combined with the undoubted security of a numerous and wealthy Proprietary.

ADDITIONS TO POLICIES.
The following Table shows the Additions made to Policies for 5000l., which had been in force for Fourteen Years, to the 31st December, 1838.

Age at commencement.	Premiums paid in the 14 years.	Sum assured in now payable, in the 14 years.	Total Sum assured in case of death.
10	£1192 18 4	£586 6 7	£586 6 7
15	1359 8 4	681 2 7	5681 3 7
20	1525 8 4	708 5 1	5768 5 1
25	1662 18 8	747 2 3	5797 2 3
30	1469 11 8	613 15 6	5613 15 6
35	2094 3 4	854 6 5	5654 6 5
40	2727 1 8	923 18 1	5923 18 1
45	2727 1 8	1011 2 3	6111 2 3
50	3173 6 8	1129 15 7	6129 15 7

A Bonus of Four-fifths, or Eighty per Cent. of the estimated profits is added to Policies entitled, every seventh year; or an equivalent reduction made in future Premiums.

The Third Septennial Division of profits will be declared, to the 31st December, 1843. Persons Assuring previous to that date will have their proportion of profit appropriated.

Parties travelling in Europe, by sea or land, in time of peace, are not charged any extra premium.

Applications for Agencies, in places where none are established, to be admitted, at the discretion of the Directors.

NICHOLAS GRUIT, Secretary and Actuary.

SCOTTISH UNION FIRE and LIFE INSURANCE COMPANY, 37, Cornhill, London.

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FIRE INSURANCES of every description may be effected with this Corporation on the most liberal terms.

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Parties opening policies before the 1st of August next, will secure the advantage of one year's additional bonus, which has hitherto averaged 2 per cent. per annum on the sums insured. 37, Cornhill, London. F. G. SMITH, Sec.

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THE ATTENTION of ASSURERS is particularly directed to the detailed Prospectuses of this Company. Assurances can be effected on a profit or non-profit scale, and for short periods at a very moderate rate. When on the life of another, the Policy may be rendered secure, notwithstanding the life assured may go out of the limits of Europe without the necessary permission of the Directors having been previously obtained: this plan makes a Policy an absolute security.

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Extract from the Table of Premiums for Insuring 100l.

A MALE. A FEMALE.			A MALE. A FEMALE.		
Age next birthday.	Whole Life Premiums.	Age next birthday.	Whole Life Premiums.	Age next birthday.	Whole Life Premiums.
10	£1 7 6	£1 5 4	46	£3 11 6	£3 3 2
13	1 9 3	1 7 0	50	4 1 9	3 13 3
16	1 11 3	1 8 10	53	4 11 6	4 14 6
20	1 11 6	1 11 6	56	4 11 6	4 14 6
23	1 17 0	1 13 8	60	6 6 0	5 12 6
26	2 0 3	1 16 2	63	7 4 0	6 9 6
30	2 11 5	1 19 9	66	8 10 6	7 10 6
33	2 8 6	2 10 7	70	10 4 4	9 7 6
36	2 13 0	2 6 4	73	11 16 2	11 2 6
40	3 19 9	3 2 0	76	13 1 9	13 1 9
43	3 5 3	3 17 2	80	15 12 10	15 12 10

Prospectuses with the rates of premium for the intermediate ages, and every information, may be had at the Head Office in York, or of any of the Agents.

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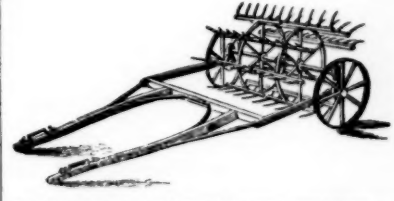
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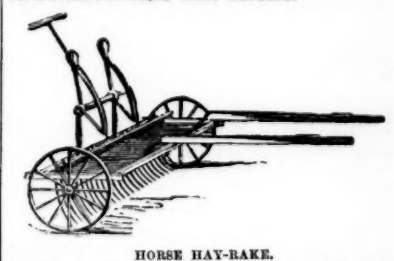
The Tooth-Brush has the important advantage of searching thoroughly into the divisions of the teeth, and cleaning them in the most effectual and extraordinary manner, and is famous for the hairs not coming loose.—An improved Clothes Brush, that cleans in a third part of the usual time, and incapable of injuring the finest nap. Penetrating Hair-brushes, with the durable unbleached Russian bristles, which do not soften like common hair. Fresh Brushes of improved graduated and powerful friction. Velvet Brushes, which act in the most surprising and successful manner. The Genuine Smyrna Sponge, with its preserved valuable properties of absorption, vitality, and durability by means of direct importations, dispensing with all intermediate parties' profits and destructive bleaching, and securing the luxury of a genuine Smyrna Sponge. Only at METCALFE'S Sole Establishment, 130 N. Oxford-street, one door from Holles-street.

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London, Jan. 1, 1841.
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THE HALF-YEARLY VOLUME OF THE RAILWAY CHRONICLE is published this day, and contains a condensed Epitome of all the Parliamentary Proceedings on all the Railways of the past Session, with an Alphabetical Index; all the Decisions of the Board of Trade, and the more important Reports; with an Alphabetical Reference to all the New Railways projected for next Session, with their Prospects at full length; together with a complete Collection of all the Reports and Meetings, and the Traffic and Prices of Shares of the past Session; Notices, Engravings, and Maps, arranged for convenient reference. A few copies of the volumes of the previous year remain on sale at No. 14, Wellington-street North, Strand.

This day is published, price 5s. 6d. No. VI. of THE ARCHEOLOGICAL JOURNAL, published under the direction of the Central Committee of the British Archaeological Association for the Encouragement and Prosecution of Researches into the Arts and Monuments of the Early and Middle Ages. No. VI. will be published in September, 8vo. with 20 Illustrations, 10s. 6d.

The Architectural History of Canterbury Cathedral, by the Rev. R. WILLIS, M.A. F.R.S. &c.

Extract from the Preface.—"The Architectural History of Germany, which is the principal object of the following history to illustrate, was read by me, with a few necessary omissions, at the evening meeting of the Architectural Society of the British Archaeological Association, on the 11th of September, 1842. It is a work which may therefore be considered as forming part of the Transactions of the Association, although it is obviously too bulky and independent for insertion in the Journal, which is the recognized organ of the body."

The Second Congress of this Association will be held at Winchester, during the week commencing September 8. London: Longman & Co.; W. Pickering; G. Bell. Oxford: Parker. Cambridge: Deighton.

THE EDINBURGH REVIEW, No. CLXV, is this day published.

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